



Historic District Guidelines

September 21, 1987

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Loudoun County Historic District Guidelines

This document contains Architectural Design Guidelines for construction in the County's Historic and Cultural Conservation Districts and Historic Site Districts as identified and defined in the Zoning Ordinance. The Guidelines are for the use of the Loudoun County Historic District Review Committee for its guidance in rendering decisions on applications for Certificates of Appropriateness as provided in the Loudoun County Zoning Ordinance, Article 4, Division B.

Adopted by the Loudoun County Board of Supervisors as an Amendment to
Section 750.11 of the 1972 Loudoun County Zoning Ordinance
Article IV, Division B 1993 Zoning Ordinance

September 21, 1987

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Chapter I

Goals

Chapter I

Goals

The Purpose and Intent of These Guidelines is:

1. To help preserve the archaeological, architectural and historic character of Loudoun County, not only for the present and future residents of the County but also for the many visitors whose presence attests to the regional and national significance of the County's historic resources.
2. To help coordinate new construction with the old and with the natural setting in a harmonious way that helps preserve and enhance the historic character of the County.

The public purposes served by these Guidelines are stated in Article 1 of the Zoning Ordinance:

Section 102.3

To facilitate the creation of a convenient, attractive and harmonious community.

Section 102.5

To protect against destruction of, or encroachment upon historic areas.

The State has provided enabling legislation to achieve this public purpose in Section 15.1-503.2 of the State Code. The County has incorporated historic preservation policies into the Resource Management Plan and all of the area plans. The Guidelines are for the use of the Historic District Review Committee in making its decisions when approving or denying Certificates of Appropriateness and to provide guidance to property owners, architects and builders who propose projects in the Historic Districts. The public purpose will be served if these general goals are adhered to and the guidelines of this document are followed for the individual districts.

Chapter II

Policies

Chapter II

Policies

It is the policy of Loudoun County to:

1. Maintain a continually updated inventory of archaeological, architectural and historic sites in Loudoun County.
2. Establish architectural guidelines to assist the County and landowners in future development.
3. Encourage the discovery, excavation, evaluation and preservation of archaeological sites whenever possible.
4. Establish and delineate districts of historic, archaeological and architectural significance which represent the County's diverse heritage in those areas:
 - a. Where there is a critical mass of old, architecturally significant structures or archaeological remains.
 - b. Where there is a structure of unique architectural or historic significance.
5. Establish guidelines for the conservation of the County's archaeological, architectural and historic heritage in designated local historic districts.
6. Charge the Historic District Review Committee to review proposals to alter the external appearance of these districts to permit or withhold approval for such changes based on the following general rules:
 - a. Buildings with facades of recognized outstanding architectural value should not be demolished nor altered in a significant way.
 - b. Buildings with facades of value because of age, style and/or historic association and which contribute to the overall historic character of a district may be altered or demolished:
 - i. if the change is compatible with the building itself, the district and with the natural setting in which it is located.

- ii. if the change involves the removal of architectural elements such as windows or doors or additions which are incompatible with the original design of the district because the material, scale, mass, shape, or proportion is at variance with the original design. A difference in style alone is not sufficient reason for demolition.
 - iii. if the demolition contributes to the general health, safety and welfare.
- c. New structures in designated historic districts should be designed in a manner that is sympathetic with the old in terms of massing, scale, materials, siting and those design concepts and elements designated in the County's adopted guidelines.
- d. Structures which are not entirely sympathetic with the area may be considered for approval if extenuating circumstances exist on the part of the owner; if the property is in a sparsely developed area; and if the property can be effectively buffered from public view.

Chapter III

Introduction

Chapter III

Introduction

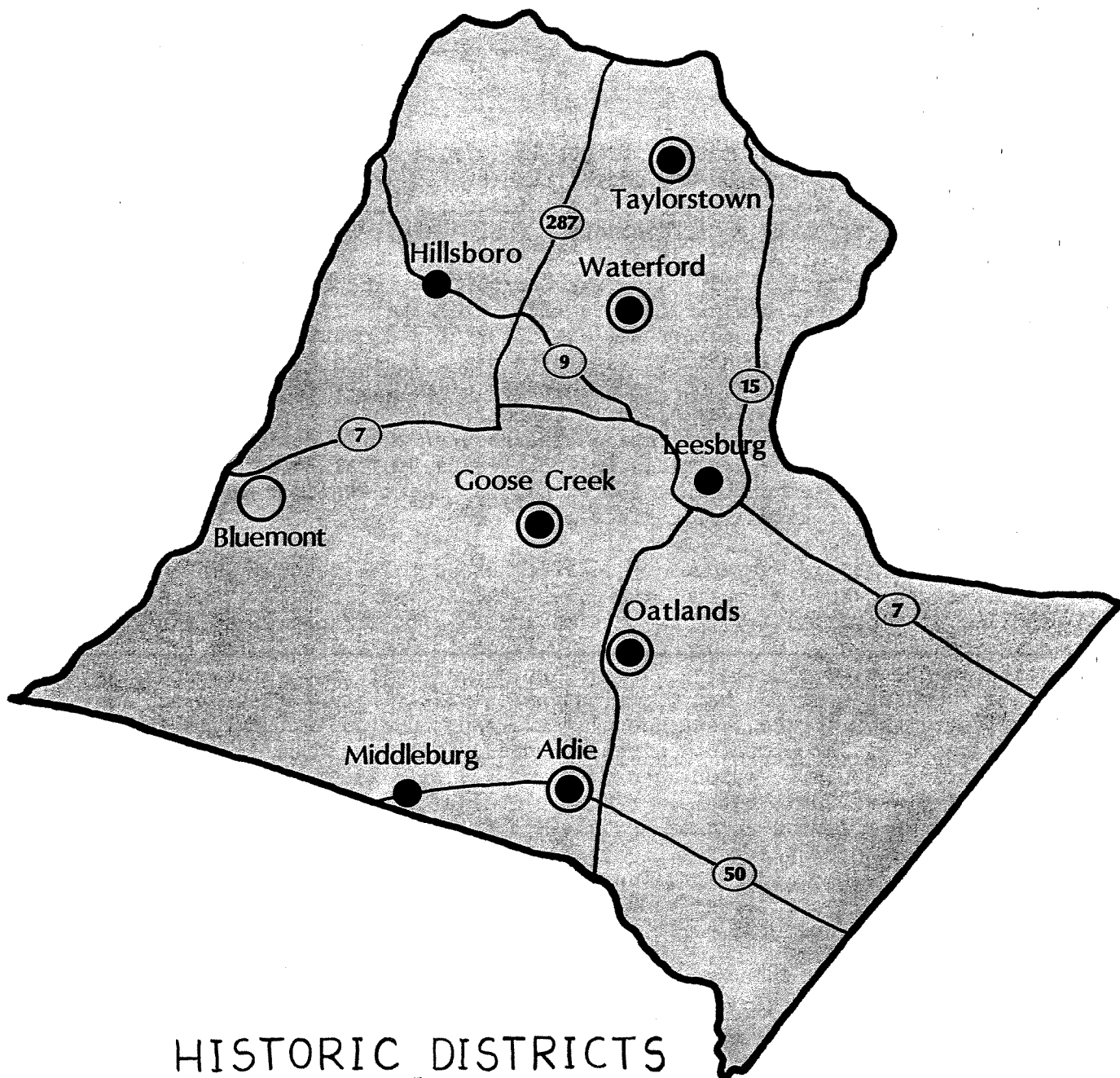
There are eight historic districts in Loudoun County, five of which are administered by the County under its Historic District Ordinance. The others, Leesburg, Hillsboro and Middleburg, are in incorporated towns which administer their own ordinances. The County's Historic Cultural and Conservation Districts are diverse; there is the 10,000 acre rural Goose Creek District totalling over 250 properties which encompasses the village of Lincoln as well as farmland and rural residential lots; the National Historic Landmark village of Waterford containing over 130 structures; the small linear village of Aldie dominated by its outstanding mill complex; Oatlands which is primarily the 700+ acre rural setting of a National Historic Landmark house and Taylorstown, a very small, mill oriented village at the base of the Catoctin Mountains. All of the districts (with the exception of about one-half of Aldie) are listed on both the Virginia Landmarks Register and the National Register of Historic Places.

Despite many differences of location and detail, there is an architectural kinship that unites all of these districts. They were settled at approximately the same time and while the material of the buildings may vary, with predominantly stone in Goose Creek, log or stone in the oldest buildings in and around Taylorstown or brick and frame in Waterford, the basic designs are similar. The well ordered and largely symmetrical late Georgian and Federal architectural styles continued well into the 19th century and even influenced buildings as late as the 1860's. Victorian designs were very similar no matter where they were built although those in Leesburg and Waterford tended to be somewhat more elaborate and stylish than those in the smaller villages and the rural areas. Diversity among the districts came through their land uses, location and the consequent siting of buildings, the character of each area: farmland, village, plantation or town and the cultural background and degree of sophistication of the residents.




Loudoun County has a long-established policy of preserving its historic, architectural and scenic heritage. This is expressed in the Resource Management Plan, page 194, which states:

"Preserve the County's cultural heritage and scenic character by conservation of historically significant structures, areas and open spaces."

This goal represents the County's consistent encouragement of historic and scenic preservation evidenced not only by the Historic Districts but by the two State designated and County recommended Scenic Rivers (Catoctin and Goose Creek), The County's endorsement of Virginia Byways status for seven roads and over 1000 sites surveyed by the Virginia Division of Historic Landmarks with the County's cooperation.



HISTORIC DISTRICTS OF LOUDOUN COUNTY

-  STATE AND NATIONAL REGISTERS AND COUNTY HISTORIC DISTRICT
-  STATE AND NATIONAL REGISTERS
-  STATE REGISTER ONLY

Even before the 1979 Resource Management Plan, the 1969 Comprehensive Development Plan had recommended (page 66):

"In the development of sound future growth plans for Loudoun County special attention should be given to preventing any jeopardy to, or the destruction of those historic assets which have been properly certified and authenticated."

That plan further recommended (page 66) that the County and private historical organizations work together.

The 1969 plan gave impetus to the establishment of the Historic District Zoning Ordinance, Section 750 of the 1972 Zoning Ordinance. The first Historic Districts, Waterford, Oatlands and the Mill complex in Aldie were identified on the official Zoning map adopted June 21, 1972.

The 1972 Zoning Ordinance established "Historic Areas" and a Historic Area Advisory Committee. However, the Ordinance required that the Board of Supervisors approve and issue Certificates of Appropriateness. The first certificate was issued on August 5, 1975. By February 1977 the Zoning Ordinance had been amended to provide for a five member Historic District Review Committee empowered to issue the certificates for what became known in the amended ordinance as Historic and Cultural Conservation Districts (HCC) and Historic Site Districts (HS). The HCC Districts represent collections of properties which share a cultural and/or historic relationship. Three are villages: Waterford, Aldie and Taylorstown, and two are rural: Goose Creek and Oatlands. The Historic Site (HS) Districts are single properties which may include more than one structure in the form of outbuildings, barns, etc. There are two in the County: Welbourne and the ruined Broad Run bridge and its still existing toll house on Route 7. The Committee was appointed by the Board of Supervisors on March 21, 1977 and issued its first and the County's eighth certificate on May 16, 1977. 167 certificates were issued between 1972 and December 31, 1986.

During those years the Committee has done a great deal of background work to prepare procedural methods and educate itself in the knowledge needed to make fair and informed decisions on the applications that come to it. The Zoning Ordinance established basic criteria in Section 750.11:

750.11 Certificates of Appropriateness--Criteria

In passing upon applications for Certificates of Appropriateness the Historic District Review Committee shall not consider interior arrangement.

In reviewing an application in an HS [Historic Site] District, the Committee shall base its decision on whether the proposals therein are architecturally compatible with the building, structure, or landmark in said district. In applying such standard, the Committee shall consider, among

- A. Exterior architectural features, including all signs.
- B. General design, scale and relationship of all buildings to each other.
- C. Texture and material.
- D. The relationship of a, b, c, above, to other structures and features of the district.
- E. The purposes for which the district was created.
- F. The extent to which denial of a Certificate of Appropriateness would constitute a deprivation to the owner of a reasonable use of his property.

In reviewing an application in an HCC [Historic Cultural and Conservation District] the Committee shall base its decision upon whether the proposals therein are compatible with the established architectural character of the district. In applying such standard the Committee shall consider, among other factors:

- A. Exterior architectural features, including all signs.
- B. General design, scale and relationship of all buildings to each other.
- C. Texture and material.
- D. The relationship of a, b, c, above, to other structures and features of the district.
- E. The purposes for which the district was created.
- F. The relationship of the size, design and siting of any new or reconstructed structure to the landscape of the district.
- G. The extent to which denial of a Certificate of Appropriateness would constitute a deprivation to the owner of a reasonable use of his property.

In addition, the Committee established the policy of using as reference works in the decision process the Secretary of the Interior's Standards for Historic Preservation Projects and Standards for Rehabilitation* as well as Design Review in Historic Districts, a Handbook for Virginia Review Boards. The Committee prepared a booklet titled Criteria for the Certificate of Appropriateness. This was designed as an informational guide for potential applicants for the Certificate of Appropriateness. The publication provides general guidelines in nine classifications:

* See Appendices II and III.

1. Siting and Direction
2. Scale and Proportion
3. Style or Character
4. Materials and Textures
5. Rhythm
6. Roofs
7. Openings
8. Entrances
9. Details

These classifications are treated very briefly and broadly and are accompanied by a glossary explaining common architectural terms. The booklet was designed for property owners planning to build in the historic districts in order to give them an idea of what the Committee would look at when considering applications.

This present document represents a further step in the evolution of Loudoun County's efforts to protect its visual and cultural heritage. The purpose of these Guidelines is to help both the Historic District Review Committee in carrying out its duties and members of the public in understanding the requirements of the Zoning Ordinance. The Historic District Review Committee, landowners, realtors, architects and builders all need easily understood criteria so that their plans can be coordinated with the County's established policies.

The document has been designed first to help the Historic District Review committee make consistent decisions on applications for restorations, renovations, adaptations, additions and new construction by applying the criteria in the Guidelines. The document is intended to be used as an aid; it represents what its name implies: guidelines, not stringent rules. The Guidelines are also intended to help those members of the public who presently or in the future will live or do business in the Historic Districts. Future aggravation and disappointment can be avoided if realtors are informed about the requirements of the Zoning Ordinance for Historic Districts and inform potential landowners before they buy property. It is always advisable for landowners contemplating major construction or alterations in the Historic Districts to seek both advice of the County's Department of Planning, Zoning and Community Development before beginning construction and knowledgeable professional help in designing the new building, addition or alteration. Architects and builders can advise clients on designs that will be compatible with the various districts if they know the criteria used by the Committee.

The Guidelines are area-specific. They demonstrate a recognition that underneath basic similarities, each district has its own local characteristics. The whole County was, until very recently, an agricultural community. The towns and villages were closely allied with the farms; their commerce depended on the farmers' needs or the farmers' produce. The towns supplied the farmers with finished goods; the farmers provided the towns with raw goods. Most town businessmen owned

farms. There was no highly sophisticated urban population. Settlers spread over the County quite rapidly and early architecture was of much the same period. Styles developed everywhere at much the same time. It is in details and materials that the differences are most evident. Another source of design difference was brought about by landscape and topography as in Waterford, closed in by water and steep slopes and Aldie, strung out along what was already an important road when the village was begun. Cultural differences in the settlers also produced architectural differences. Some were Quakers from Pennsylvania; some were English who moved north from the Tidewater; some were German and some Irish. All brought architectural traditions with them.

The historic districts are living entities, constantly evolving as people enlarge their houses to suit family needs, add porches or decks, build summer houses, garages and other outbuildings and build entire new houses, sometimes on newly created lots. Therefore, these guidelines have been written to give direction for restoration, renovation, additions and new construction.

To most efficiently use the guidelines, reference to the Table of Contents should be made first. The guidelines are arranged by design concepts with each district covered individually under each concept. If the reader is seeking information on one particular district, the Table of Contents will give the pages to be referenced and the reader will not have to search through the entire document. A glossary is provided as Appendix I and other appendices outline the Secretary of the Interiors guidelines which the Historic District Review Committee has also adopted as aids in its review. A final Appendix lists the Historic District and individual sites and buildings listed on the National Register of Historic Places.

Chapter IV

The Districts

Chapter IV

The Districts

A. WATERFORD

1. History of the Area:

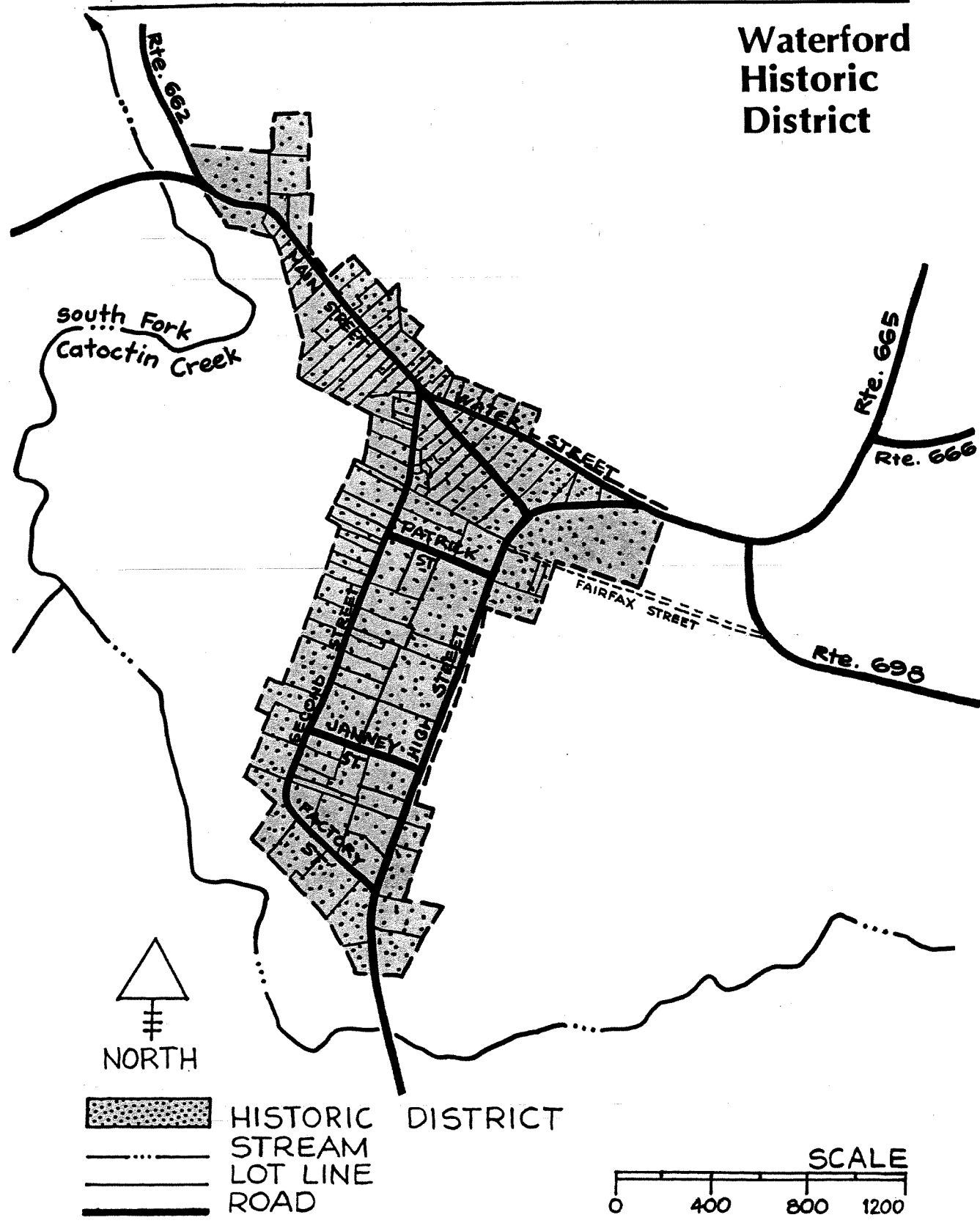
Waterford is a Quaker settlement, begun in the 1730's about the same time as what is now the Goose Creek District. It was first known as Milltown and consisted of a few houses built between its mill and its log meeting house. The town was expanded twice: in 1750 and in 1850. It was an incorporated town from 1875 to 1936 and still has the appearance and character of a town rather than a village. It is compact; its grid design is varied by the topography and its boundaries dictated on three sides by water or by steep slopes. It was the commercial center of a large farming community and the area's roads consequently converge on the village. It is still surrounded by open land and has the visual character of a farming center although, in actual fact, it is now primarily a residential community most of whose citizens work outside the area or even outside the County.

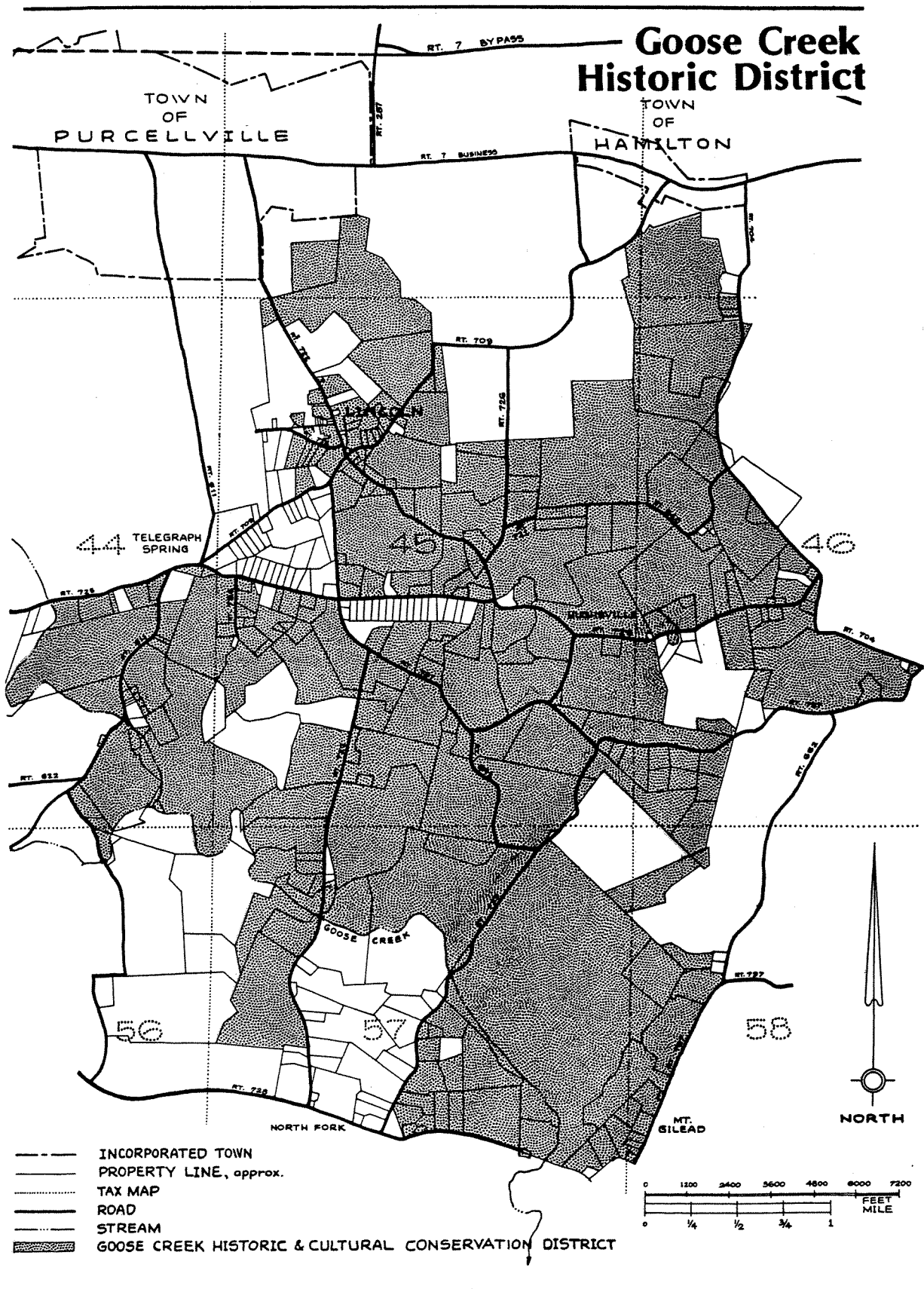
2. Architecture of the Area:

Waterford was prosperous and many of its citizens were sophisticated in their taste. Waterford has good examples of almost every style since the mid-18th century with emphasis on the early 19th century. There are some early two or three bay* cottages built of log or brick, but the affluent citizens were building sophisticated Federal style townhouses by the late 18th or early 19th century. Unlike the custom of the Goose Creek farmers who enlarged existing small houses, Waterford's citizens built their new houses on new lots and most of the cottages survive almost as they were when they were built. The elegant houses of the early 19th century were simple in design, well balanced and orderly. Their exterior woodwork, often showing considerable attention to fashion and great delicacy, was the work of careful craftsmen. Later, Waterford kept up with fashion and people built in almost every popular style until the 1930's. The stylistic exceptions are late 19th century Gothic cottages and Italian villas and early 20th century bungalows. There are, however, several good Italianate commercial buildings and Gothic details appear on several structures.

*"Bay" refers to the openings on the ground floor front facade of a of a building.

Waterford
Historic
District





There are a great number of Victorian buildings of other designs, both commercial and residential, many of excellent quality. The Colonial Revival was popular in the early 20th century. It was not until the 1930's that construction almost stopped and few houses have been built since then. There are only two 1950's story and one-half suburban type dwellings. Other new buildings have been of some traditional design.

B. GOOSE CREEK

1. History of the Area:

Goose Creek is the largest district; its primary characteristic is its farms. This area was settled by Quakers from Pennsylvania who were used to small, family worked acreages as opposed to the plantation economy of southern Loudoun and the area around and to the east of Leesburg. By the time Quakers from Pennsylvania, Maryland and even England arrived in Loudoun County in the third quarter of the 18th century, the northern part of the County around Lovettsville and the southeastern part had also begun to be settled, the former by Germans and the latter by descendents of the English Tidewater settlers.

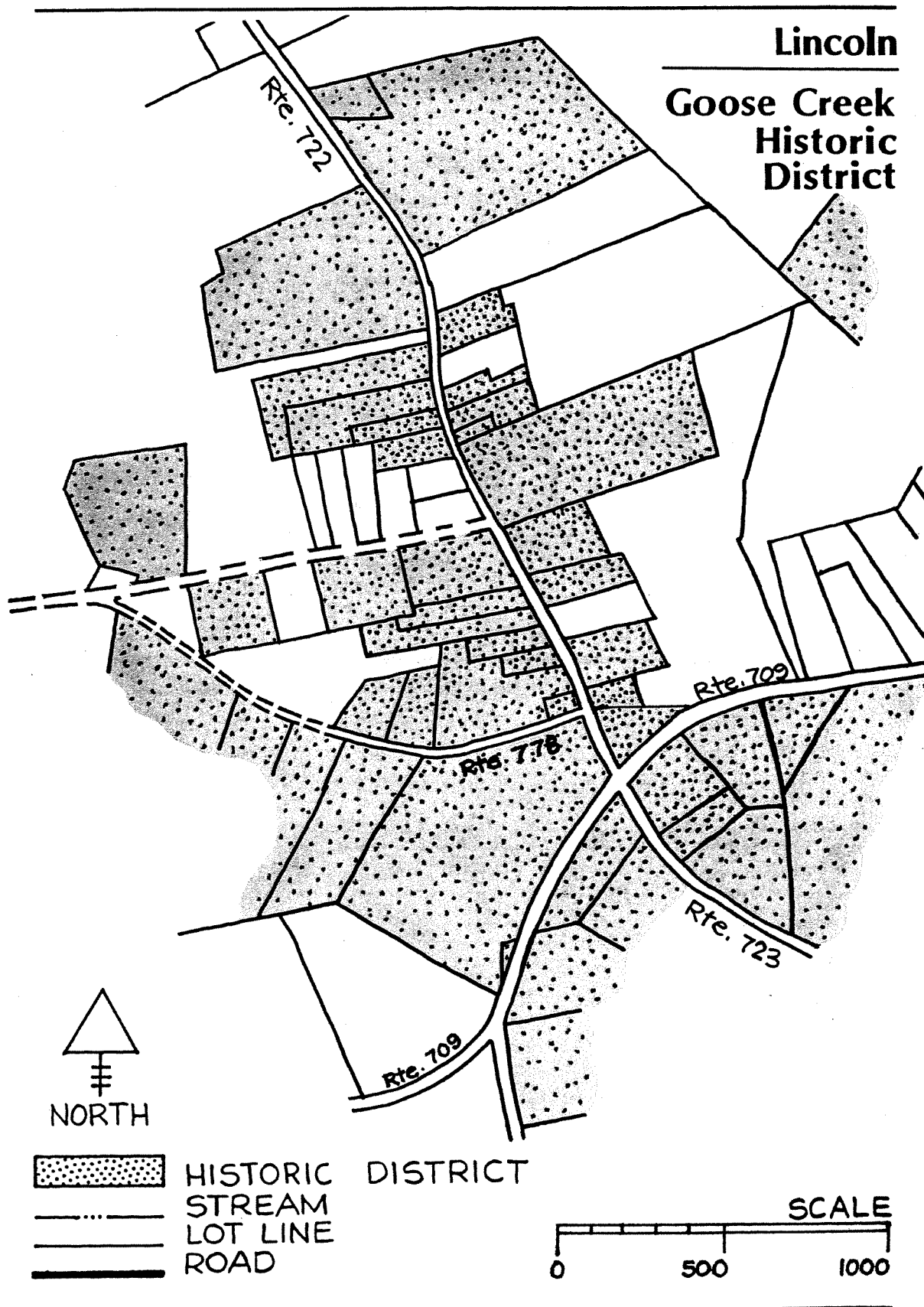
The Quakers settled on the good land west of the Catoctin range, south of what is now Virginia Route 7 and north of Beaverdam Creek. This is the area of the Goose Creek Historic District, named in compliment to the village of Lincoln which was first called Goose Creek. Lincoln's name was changed after the Civil War.

2. Architecture of the Area:

The Village of Lincoln:

The village of Lincoln grew up near the Goose Creek Friends' Meeting House. The original buildings, including the meeting house, were of log. Later, a still standing stone meeting house was built about 1765 and finally the present brick one was built in 1817. This building which is still in use, was originally a two story structure. Its second story was destroyed by a storm in 1946. Another early building is the one room Oak Dale School, built of brick in 1815 by the Quaker Community. These three structures are clustered at the intersection of Routes 709 and 722. The stone meeting house is now a residence, a fine example of adaptive use.

Lincoln as it now exists, is essentially a late 19th century village with the exception of the enclave of buildings associated with the Society of Friends. Along the main street (Route 722) is a collection of frame buildings displaying a



variety of roof lines, siding types and decorative sawn or turned wood trim. They present a continuous streetscape which is both orderly and cohesive in terms of setback and general period and pleasantly diverse in massing and detail. Scattered through the village are a few 20th century dwellings. Some are the single-story rambler style of the 1950's and others are small, three bay cottage types often with dormer windows.

Rural Area:

The earliest houses in the District are small log or stone buildings, often patent houses built to fulfill the legal condition of demonstrating the new owners' intention to remain permanently on the land. These were enlarged as the owners prospered. They were originally built as one and one-half story, two or three bay buildings and their additions are usually much larger making the original structure seem, at first glance, to be an addition.

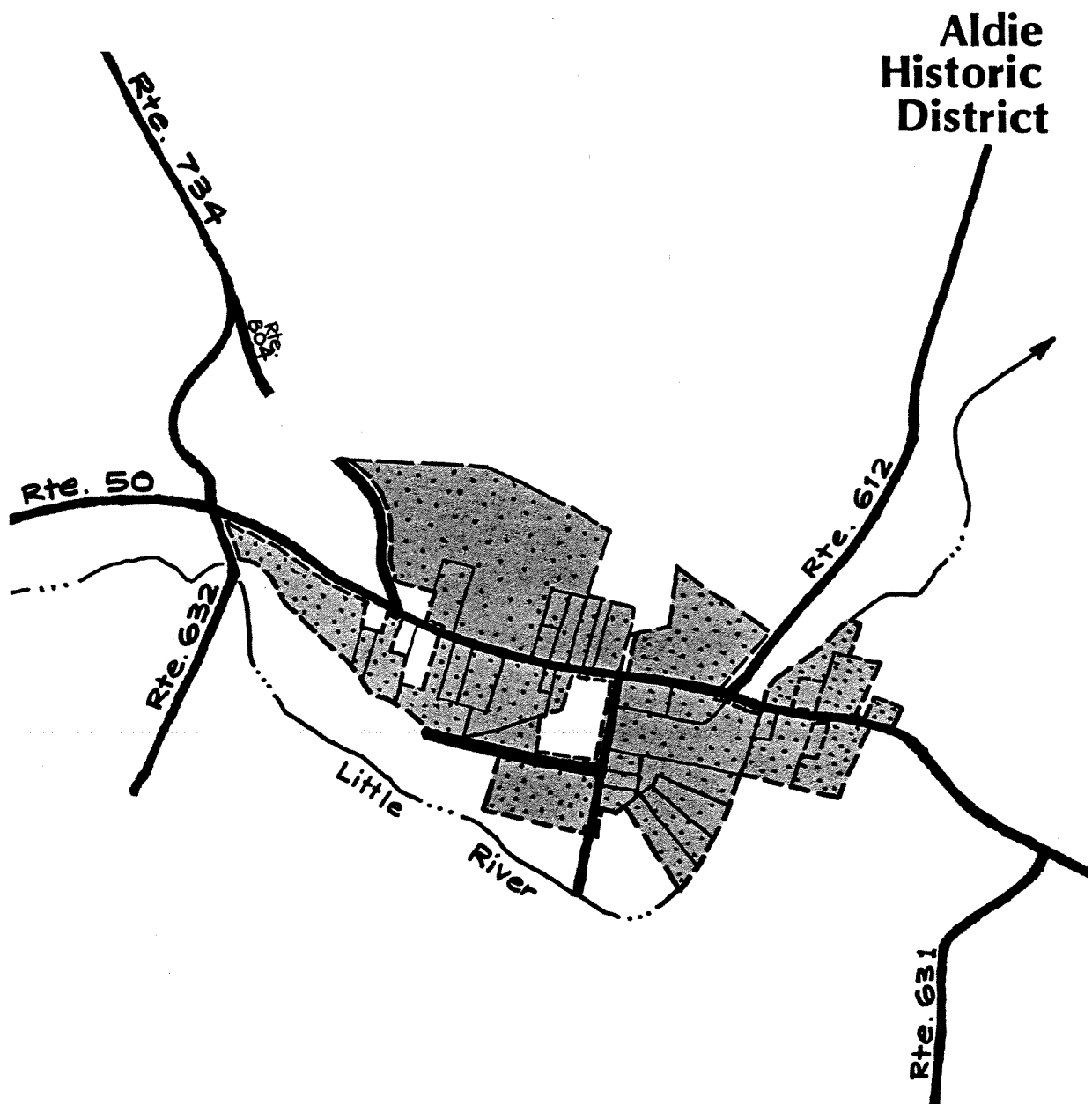
Stone became the most commonly used construction material in this area with brick not widely introduced until the early 19th century and never taking the dominant place that was held by stone. Log buildings were customarily covered with wood siding as soon as possible in order to provide the benefits of additional insulation and aesthetic appeal. Some houses, built over a long period of time, combined frame (or log), stone and brick in their various additions. The late 18th and early 19th century stone buildings correspond in general exterior shape to the brick houses of the same period in other parts of the County. The roofs are side gabled, now often covered with standing seam metal, with a pitch ranging from 8 in 12 to 12 in 12. Three or five bay symmetrical facades in the Georgian or Federal manner are common. Windows are usually six over six lights or nine over six, often with larger windows on the ground floor. Interior chimneys on the gable ends are typical. The Quakers introduced an interesting interior design of Swedish derivation with corner fireplaces but this is not obvious from the exterior.

C. ALDIE

1. History of the Area:

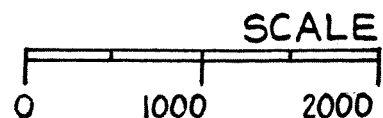
Aldie is an early 19th century linear village built along both sides of what was the Little River Turnpike, now U. S. Route 50. It was named by Charles Fenton Mercer who built the mill in 1807 and received official permission from the State Legislature to establish the village on his land in 1810.

The period after the Civil War brought more activity to Aldie. Other businesses besides the mill opened; the Stovepipe Academy (still standing) was built in the 1870's; and the three principal, still standing churches were built between 1882 and 1895. In the early 20th century there was continuing commercial activity and the Turnpike was paved by 1914; its toll



NORTH

- | | |
|---|-------------------|
|  | HISTORIC DISTRICT |
|  | STREAM |
|  | LOT LINE |
|  | ROAD |



2. Architecture of the Area:

Aldie's architecture ranges from the elegant to the very simple. Several large brick Federal style dwellings were built by prominent citizens in the early part of the 19th century. They are still in good condition and retain some interesting outbuildings on their grounds. The remainder of the buildings in the village consist mainly of pleasant frame residences of the mid-19th to early 20th centuries. They are well scaled to their village environment and without major stylistic emphasis. There are some very nice turn-of-the-century buildings, particularly the three churches. The churches have generally retained their original massing, fenestration, exterior trim and ornamental woodwork although the originally frame Methodist Church was veneered with brick in 1970. In the mid-20th century a number of simple houses were built which are generally unobtrusive and pleasant infill. The mill complex of four buildings is the major focus of Aldie. It was built over a two year period from 1807 to 1809. The buildings are individually of considerable architectural merit and collectively they are outstanding.

D. TAYLORSTOWN

1. History of the Area:

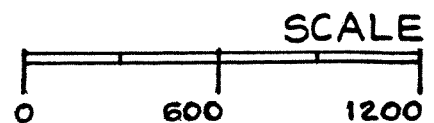
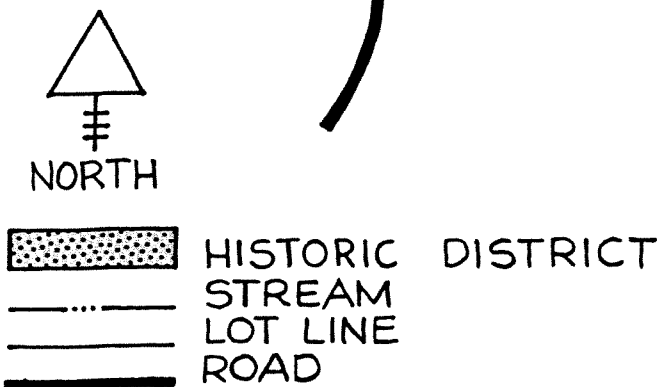
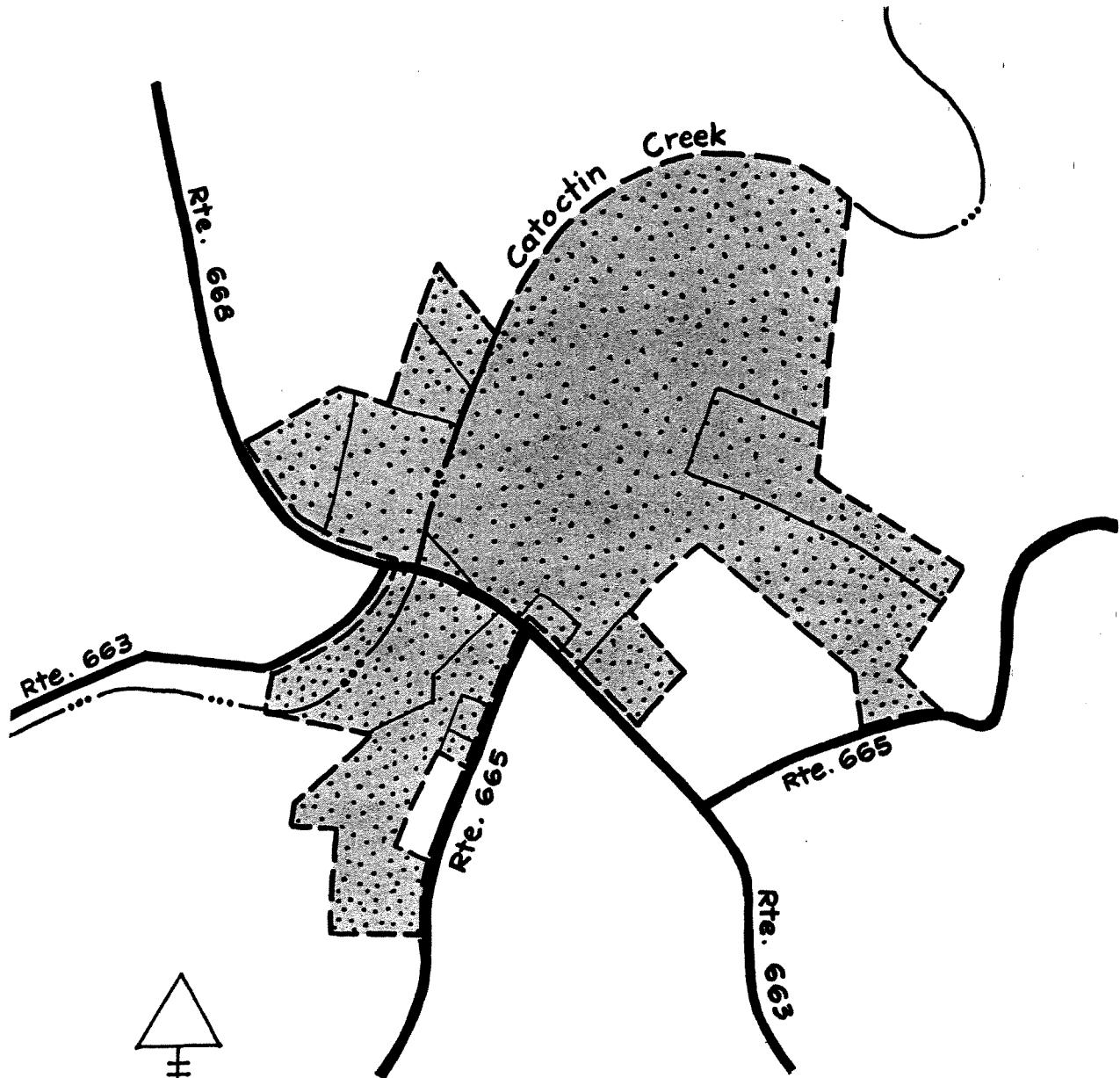
Taylorstown was one of the early Quaker settlements contemporary with Lincoln and Waterford. However, it was remote, not located on a well traveled road and not the center of a prosperous farming community so it did not grow very much and never had a thriving business center. The original land grant was to Richard Brown but the plan for the Town was laid out in the 1790's by Thomas Taylor who sold one-quarter acre lots in what was then called Millford. Eventually it was called Taylor's Town and finally Taylorstown.

2. Architecture of the Area:

Taylorstown is the simplest of all the districts and a valuable asset to the County because it represents a center of more primitive construction than Loudoun County's other districts. The mill is the dominant structure. A mill existed on the site in the 1730's but it was very likely a log building and the stone mill now standing was quite possibly not built until the late 18th century. It is a two and one-half* story building with the gables covered in lapped siding. There is a wood addition to the rear. The design shows excellent balance and scale. The two and one-half stories in the front gable consist of three bays, very symmetrically placed with good rhythm. The

* One-half story is the habitable space under the roof lighted by dormer windows.

Taylorstown Historic District



building has great elegance in its simplicity. The nearby stone house, known as Hunting Hill, built by the builder of the mill, is very simple. It is a one and one-half story dwelling built on a small scale with tiny windows and low ceilings. The main section is three bays with a centered door; the addition is two bays with one window and a door. The roof of the one story porch continues the line of the side gabled house roof. Dormers were probably a later addition. There is nothing more sophisticated than these buildings in the Taylorstown District. It is an area of frame houses in a modest Queen Anne style and small stone or log buildings.

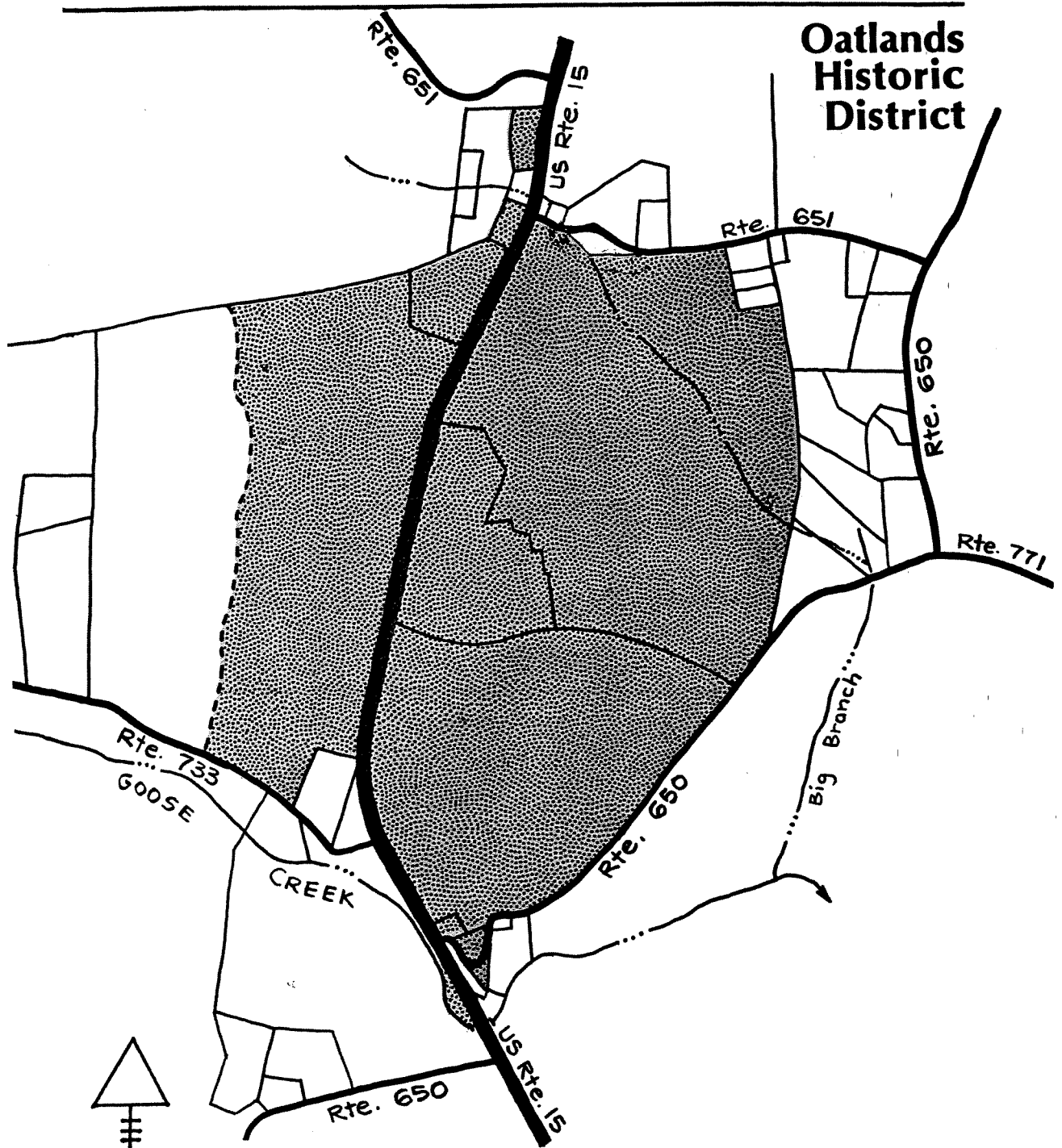
E. OATLANDS

1. History of the Area:

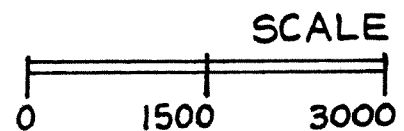
The Oatlands District is a rural district consisting of the National Trust property of Oatlands House and the farms which belong to the donors of that property, all representing the central portion of the original plantation. The privately owned property on both sides of Route 15 is protected from major development by open space easements. This was property given to George Carter by his father in 1798 on which he built an imposing house, situated on a small knoll and dominating its surroundings. Typically, the plantation was its own community. However, with the encouragement of the Carters, a symbiotic community grew up around it: a small village with a post office, an Episcopal church and a one room school. All are still in existence although the post office is no longer open and the school is a museum.

2. Architecture of the Area:

The focal point of the district is Oatlands House, an elaborate late Georgian house with early Classical Revival additions. There are a number of accessory structures built to a lesser scale but of important architectural and historic value and covering a period from the early to late 19th century and the first decades of the 20th century. These include the brick bank barn, the greenhouse, the brick building on the west side of the garden, the two small buildings flanking the main house now called the Bachelor's House and the Studio, all built by George Carter, the builder of Oatlands. In the early decades of the 20th century the Eustis family added a carriage house and a tea house which complement the earlier buildings. The privately owned buildings in the district are less sophisticated than the main house and its outbuildings. They are farm buildings and dwellings originally inhabited by the plantation manager or other members of the complex plantation society. The Church of Our Savior was built in 1878, a simple small brick building with a gabled front. The Eustis family gave the small frame parish house designed to coordinate with the style of the church. Almost nothing is left of the mill which burned in the early years of this century. The one room Mountain Gap School is also a late 19th century building of frame construction.



Oatlands Historic District



Chapter V

Design Guidelines

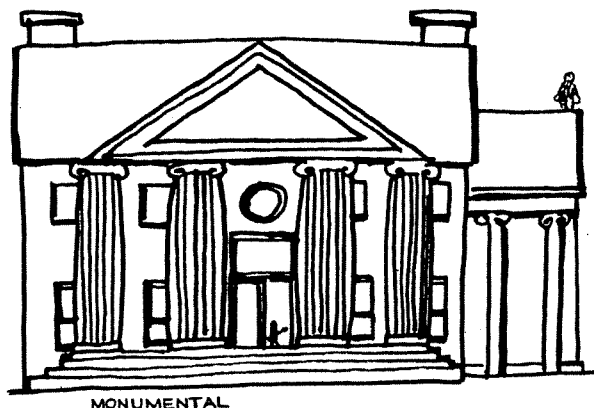
Chapter V

Design Guidelines

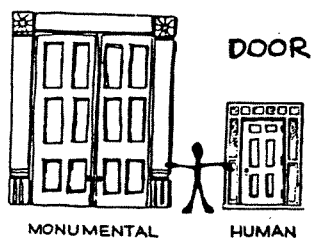
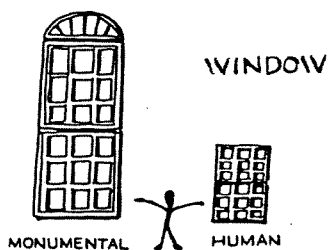
A. Primary Design Concepts

Five major concepts govern the design criteria for all of Loudoun County's Historic Districts. All are of critical importance in considering applications for Certificates of Appropriateness and apply to all five districts in much the same general way although variations occur depending upon the character of each district. For example, in a village setting there is a dual sense of rhythm to be satisfied: the individual building's own rhythm established by its doors, windows and architectural embellishments and that same structure's visual place on a whole street of buildings. In a country setting it is possible that no other buildings will be visible unless the structure is part of a farm complex. If no other or very few other buildings are visually related, an individual structure's own rhythm is more noticeable than it might be as part of a streetscape. Furthermore, the villages are different from each other and even within themselves. Waterford's oldest street from the Mill to the Country Store has quite different rhythms on its two sides: the difference brought about by the size of the lots and the topography. The east side was developed against a steep slope; the west side has a spacious feeling with large lots backing up to a floodplain. It is necessary to follow all five primary concepts in designing for a Historic District and to consider what the existing character of each district demands in the application of these concepts of Scale, Order, Balance, Rhythm and Proportion.

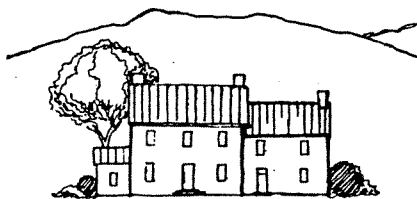
The five major design concepts are closely related and all of them must be satisfied in new construction or additions in order for a building to meet the criteria of these guidelines. An addition to an existing structure should be designed with attention to the way in which the original building expresses the concepts. The addition could represent a different stylistic period in the history of design but it should relate to the older section in all of these five ways.



BUILDING'S SIZE IN RELATION TO A HUMAN BEING



SIZE OF PARTS OF A BUILDING IN RELATION TO WHOLE BUILDING

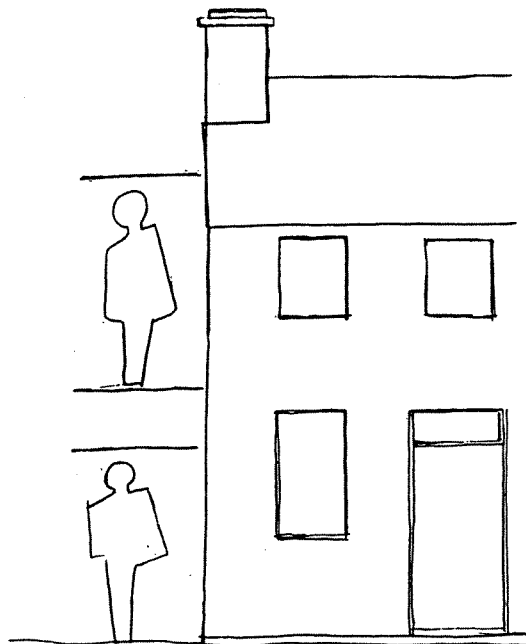


BUILDING'S SIZE IN RELATION TO ITS SETTING

1. Scale

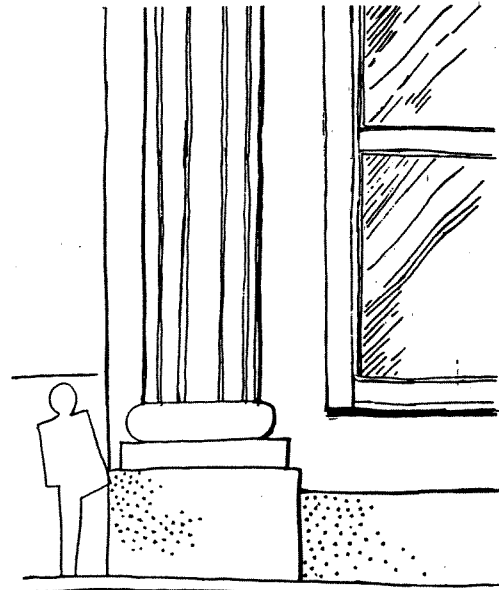
- a. The ratio of the size of the parts of a building to the whole building.
- b. The building's size in relation to its setting.
- c. The building's size in relation to a human being.

Scale is one of the most important aspects of compatibility and is critical in a village setting. Not only the scale of the component parts of an individual building and of that building to its neighbors must be considered, but also the scale of the spaces between buildings is important. While this is especially true of the village districts, considerations of scale are vital in the rural areas also in order that a building relate favorably to its setting.



HUMAN

INDIVIDUAL ELEMENTS IN SCALE WITH HUMAN BODY



MONUMENTAL

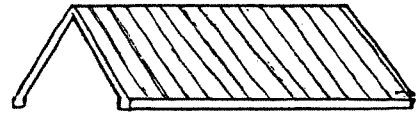
INDIVIDUAL ELEMENTS ON LARGER SCALE THAN THE HUMAN BODY

Scale is dependent on more than the basic size or square footage of a building. The individual architectural elements such as doors, windows, porches, columns and trim influence scale so that two facades of the same size may be in different scales. Most of the residential buildings in the Historic Districts were built to a human scale with the exception of the imposing main house at Oatlands. Even relatively large houses such as Berkeley House in Aldie are humanly scaled which means that the individual architectural features of their facades are little longer than the height of the human body. Handrails occur at hand height, bricks and stones of the walls weigh 5 to 30 pounds and could be lifted by an individual craftsman; doors allow a man to pass without hitting his head but do not tower above him. Many farm buildings are, of course, on a larger scale but the simplicity of their design prevents them from overwhelming the houses associated with them. Farm buildings are also generally built in clusters of structures of varying sizes which tends to strike a visual balance between two scales. Even small cottages in the Loudoun County Historic Districts are not constructed to a miniature scale; their doors and windows being generally comparable in size to those of the larger houses around them.

Scale can change the apparent size of buildings when they are in a rural setting. A small house standing alone can appear larger if its architectural components are small; however, the same deceit would not work on a village street where it could be viewed simultaneously with other buildings on a larger scale.

ORDER IS THE RELATIONSHIP OF ALL THE ELEMENTS OF A BUILDING, ITS SETTING AND ITS NEIGHBORS WHICH TOGETHER MAKE A WHOLE.

ELEMENTS OF A BUILDING: ROOF



WINDOWS



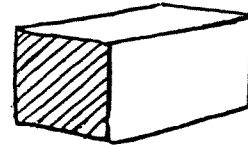
DOOR



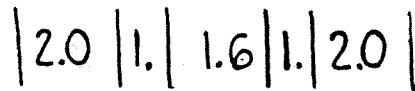
MATERIALS



MASS



PROPORTION



SETTING:

RURAL



or

VILLAGE



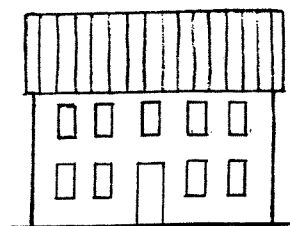
2. Order

Order is the relationship of all the elements of a building, its setting and its neighbors which together make a whole. If that ultimate whole gives a unified appearance, then order has been achieved. Order may be found within individual structures and in combinations of structures. A Historic and Cultural Conservation District involves both the individual building and a combination of buildings. Order is created by the coordination of all building elements in terms of proportion, rhythm and balance in a unified composition of either horizontal or vertical character. Lack of order produces visual distraction.

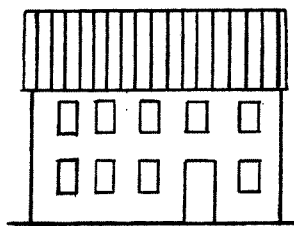
3. Balance

Balance is achieved when the point of focus is in the correct location to produce order. Symmetrical balance is easy to achieve but balance may be sustained between non-identical parts, a more difficult but often more interesting result. If the front door is the focal point of a building as is most often the case, and the door is off center, then balance must be obtained by extra visual weight placed at a point of balance on the side opposite the door.

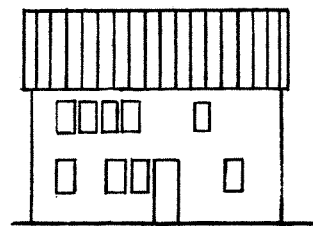
BALANCE IS ACHIEVED WHEN THE POINT OF FOCUS IS IN THE CORRECT LOCATION TO PRODUCE ORDER.



GOOD

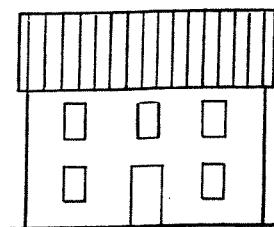


GOOD

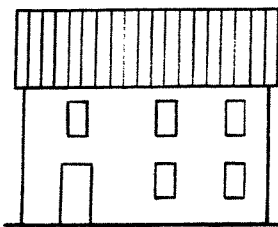


BAD

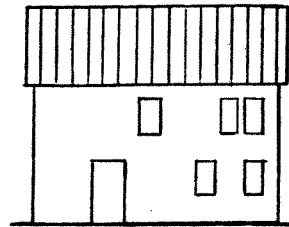
5 BAY



GOOD

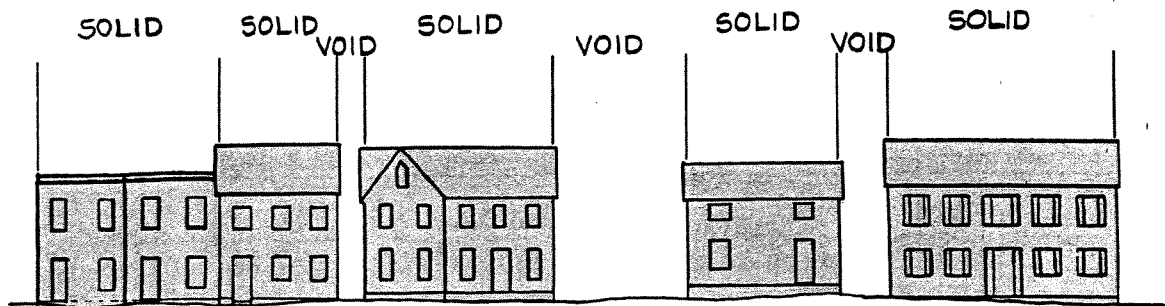


GOOD



BAD

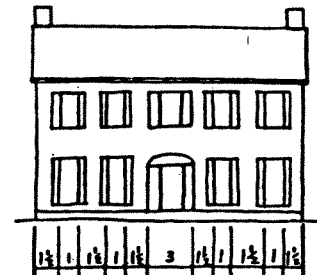
3 BAY



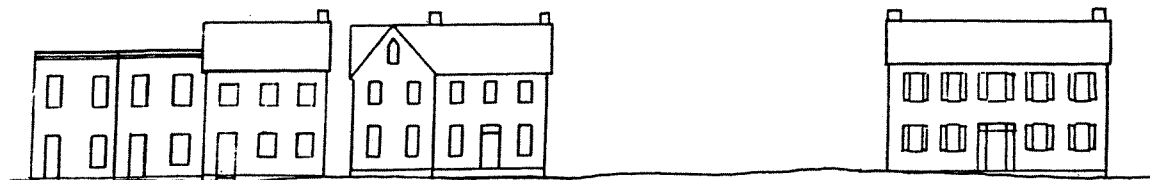
THE SPACE BETWEEN BUILDINGS IS IMPORTANT IN VILLAGES.

4. Rhythm

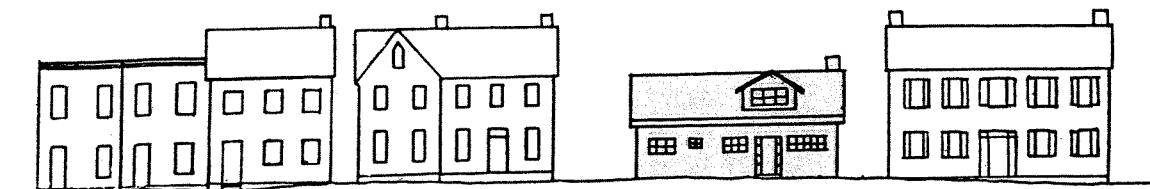
Rhythm is the repetition of architectural elements such as the solids and voids of elements like doors or windows and the wall spaces between them or of structures and open space as in streetscapes. It appears in any repetition; the decorative design of a 19th century cornice provides a good example of rhythm. The spaces may be all the same size which may create a monotonous rhythm or there may be variety in the rhythm, but some sort of balance, symmetrical or asymmetrical, is always necessary. The height of buildings in a streetscape is an important contribution to the rhythm of the street. A succession of buildings whose character is vertical should not be visually interrupted by a horizontal structure. The reverse is also true. Abrupt departure from an established rhythm should be avoided.



RHYTHM WITHIN A STRUCTURE



RHYTHM OF A VERTICAL STREETSCAPE

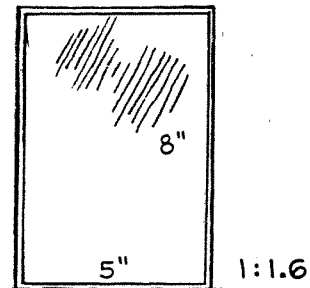


THE HORIZONTAL INFILL IS VISUALLY DISRUPTIVE AND INAPPROPRIATE.

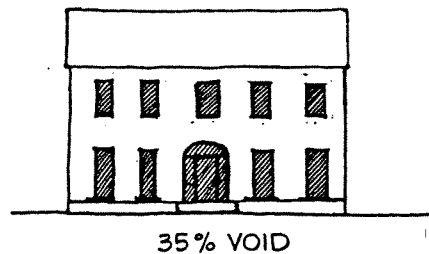
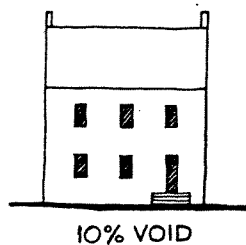
5. Proportion

PROPORTION IS THE RELATIONSHIP OF ONE DIMENSION TO ANOTHER :

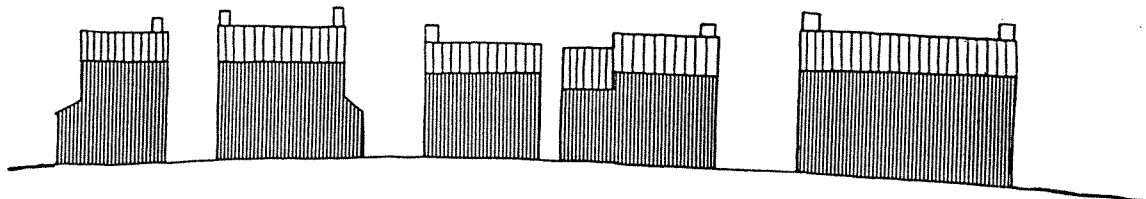
HEIGHT TO WIDTH
(WINDOW GLASS)



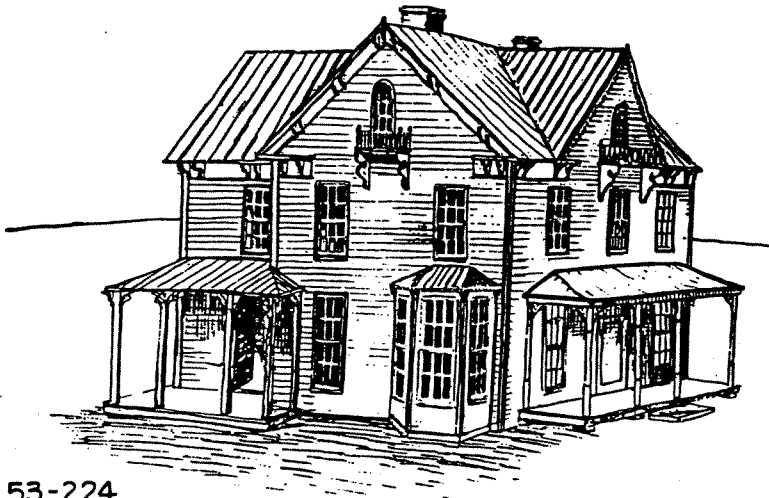
RATIO OF SOLID TO VOID
(WALL TO WINDOW)



RATIO OF SOLID TO VOID
(HOUSE MASS TO SPACE BETWEEN)



Proportion is the relationship of one dimension to another; including height to width, window size to facade and building to building. The result of good proportion is order. Too many different sized, unrelated parts will produce dissonance instead of order. For example, windows too small for the facade or windows of too many different sizes on one facade through their ill proportioned relationships may destroy rhythm and create a sense of disorder. Overall proportion is more important than individual details. A potentially satisfactory building can be more easily and permanently spoiled by ill proportioned elements than by the wrong kind of shutters.



53-224
Fairhurst Farm
1880's Frame Vernacular
Goose Creek Historic District

B. Specific Design Elements

Within the context of scale, proportion, order, balance and rhythm, attention must be given to a number of more specific design elements in making a decision on the compatibility of new construction or additions and changes to existing structures with their surroundings and with the existing structures to which additions or alterations are being made:

1. Compatibility
2. Height
3. Materials
4. Roofs
5. Windows and doors
6. Details
7. Massing
8. Accessory Buildings
9. Siting

These design elements may show geographic variations. Siting, for example, is of great importance in any location but different rules may apply in a village from those on a farm. Materials vary geographically as do details. Topography may affect height as it does in part of Waterford where houses built against a hill were high and narrow and their neighbors across the street, whose lots spread down to a creek, were longer and lower. Therefore, these specific elements should be considered with particular reference to individual districts.

The elements must all conform to the five major concepts of scale, order, balance, rhythm and proportion. For example, appropriate design details are of little value if the building is too large or too small for its setting and scale and proportion are off key.

C. Recommendations

The Guidelines recognize that different philosophical criteria may apply to new construction than to reconstruction or renovation of or additions to old buildings. There may also be occasions when a new structure's location on its lot is of paramount importance and acceptance of an application might be dependent on the building's site as well as on its design.

A new house in a Historic District should be compatible with the District but this does not mean it must be designed in an 18th or 19th century style. In fact, good contemporary design may be preferable to an imitation of another historic period. Imitations can seldom completely assume the character of their originals; they are likely to fail in some major matter of proportion or scale or it may prove difficult to reproduce handcrafted woodwork or stonework or a method of bricklaying.

New houses or commercial buildings should be designed so that they are visually related to their surroundings. In the villages this relationship is architectural. In the rural areas emphasis should be on the buildings' visual relationship with the landscape although architectural relationships should not be ignored. New buildings can use certain architectural features of the old, combining them in a way that illustrates a new style rather than an aping of the old. The Historic Districts are meant to be alive and continually growing. They need examples of late 20th century architecture as well as late 18th. Materials for new buildings may match those of the old as a point of relationship. On the other hand, new materials, unavailable in the 18th and 19th centuries may be used as long as those new materials do not suffer visually by comparison with older ones. This is most likely to happen when the new building represents an attempt to copy an old style, another reason to discourage copies. Adaptations of older styles have occurred throughout the centuries but the key to their success has been that they were adaptations, not copies. New elements of design appeared in conjunction with old forms, a practice which should be encouraged today.

Additions to existing buildings present more complex problems than entire new buildings. One has only to look at the structures in any of the Historic Districts to observe that people regularly updated the style of their houses or commercial buildings if they could afford to do so and there is no reason this practice should not continue. On the other hand, if an owner wishes to build an addition that copies the style and period of an existing building, he should follow the criteria of the Secretary of the Interior. It may be possible to use new, but complementary, materials in additions. However, the design should not echo existing details in modern materials which would serve only to make the additions look awkward. For example, plastic shutters on the new wing of a house

where all other windows have wooden shutters would be intrusive. If wooden shutters cannot be used, it would be preferable to dispense with the shutters entirely. On the other hand, some new materials such as hardboard siding do not blatantly advertise their artificiality and are cheaper, durable and satisfactory substitutes for the traditional natural material.

Renovation or rehabilitation projects should follow the direction of the Secretary of the Interior as an initial guide:

"Alterations/Additions to Historic Buildings

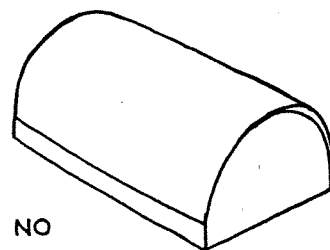
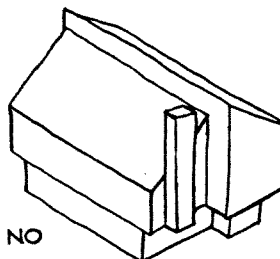
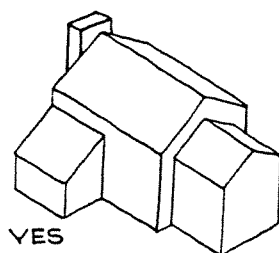
Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alterations may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character."*

"Standards for Rehabilitation

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic architectural, or cultural material and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired."**

* The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings (Revised 1983); U.S. Department of Interior, National Park Service, Preservation Assistance Division, Washington, D.C., p. 10.

** The Secretary of the Interior's Standards for Historic Preservation (1979), Department of the Interior, National Park Service, Preservation Assistance Division, Washington, D.C., p. 5.



COMPATIBILITY OF FORM WITH WHAT ALREADY EXISTS IN THE DISTRICT IS AN IMPORTANT CONSIDERATION WHEN APPLICATIONS ARE EVALUATED

1. Compatibility

The architecture of Loudoun County's historic districts exemplifies most of the styles popular from the mid-18th century to the present although every district does not have examples of every style. There is a considerable variation in sophistication from district to district. These variations within the basic historic styles must be considered by the Historic District Review Committee when it evaluates applications for Certificates of Appropriateness. The principal guideline which governs all the others is compatibility. What already exists in each district provides the background into which new structures and additions to old ones must be set. The new must be designed to complement the existing development patterns and architectural designs of both rural areas and villages.

In the past, new construction in old areas was usually executed in the current fashion rather than in imitation of the earlier buildings already in place. A visual link and sense of continuity was achieved almost entirely through scale, material, massing and siting. In the 19th century a series of architectural revivals started, although not for the purpose of matching already existing buildings. In fact these revivals (Gothic, Italianate, Romanesque) were adaptations, not reproductions, and constitute legitimate styles on their own. They did create a basis for the use of architectural details from past styles as bridges to link existing structures to new ones in a visual manner. Design details should be used with discretion, especially in the matter of scale. For example, if a very large building is planned, the Federal Style with its use of delicate Adamesque detail is less appropriate than the Classical Revival which employed heavier detail and was seen in the mid-19th century as appropriate for large public buildings. Exact imitations of earlier styles are rarely wholly satisfactory, partly because modern construction technology produces subtle visual differences such as geometric regularity and sharpness of lines and new brick textures or colors. Imitation is best reserved for restoration projects. Therefore, compatibility is more successfully achieved through adaptation and careful attention to scale, massing, material and siting. A few details borrowed from the style of an older neighboring

structure combined with these elements can make the new and the old complement each other.

The Historic District Guidelines for Loudoun County adapt the recommendations of the Secretary of the Interior to specific Historic Districts in the County and are designed to give more guidance to the Historic District Review Committee when it must determine whether to issue a Certificate of Appropriateness for a new structure. The guidelines of the Secretary of the Interior are directed towards existing buildings; the local guidelines are meant to give help with old and new.

The major emphasis for new construction in a village setting should be on its relationship to the existing streetscape. Because the buildings are so close together on small lots, construction should harmonize with the existing buildings. New construction should particularly respect the scale, mass and rhythm of the streetscape of which it is a part. Design should indicate a kinship with the older buildings but should not copy them slavishly.

In the rural historic districts of Goose Creek and Oatlands, the major emphasis should be on the built environment's relationship to the natural environment. While architectural style should demonstrate a relationship to the existing farmhouses, siting and materials are paramount. The site and its topography should guide the design of the building's mass. For example, a tall, light colored house on a ridge line will compete conspicuously with the landscape. The intention of this document is to guide new design to respect both the rural scene and the original farm architecture. In Goose Creek the prevailing character is the simple elegance of 18th and 19th century Quaker dwellings. In the Oatlands district the character is reminiscent of the tidewater plantations where the elaborate main complex dominates a spread out array of much simpler accessory buildings of all types. New buildings should echo those simple buildings and not try to rival the main complex.

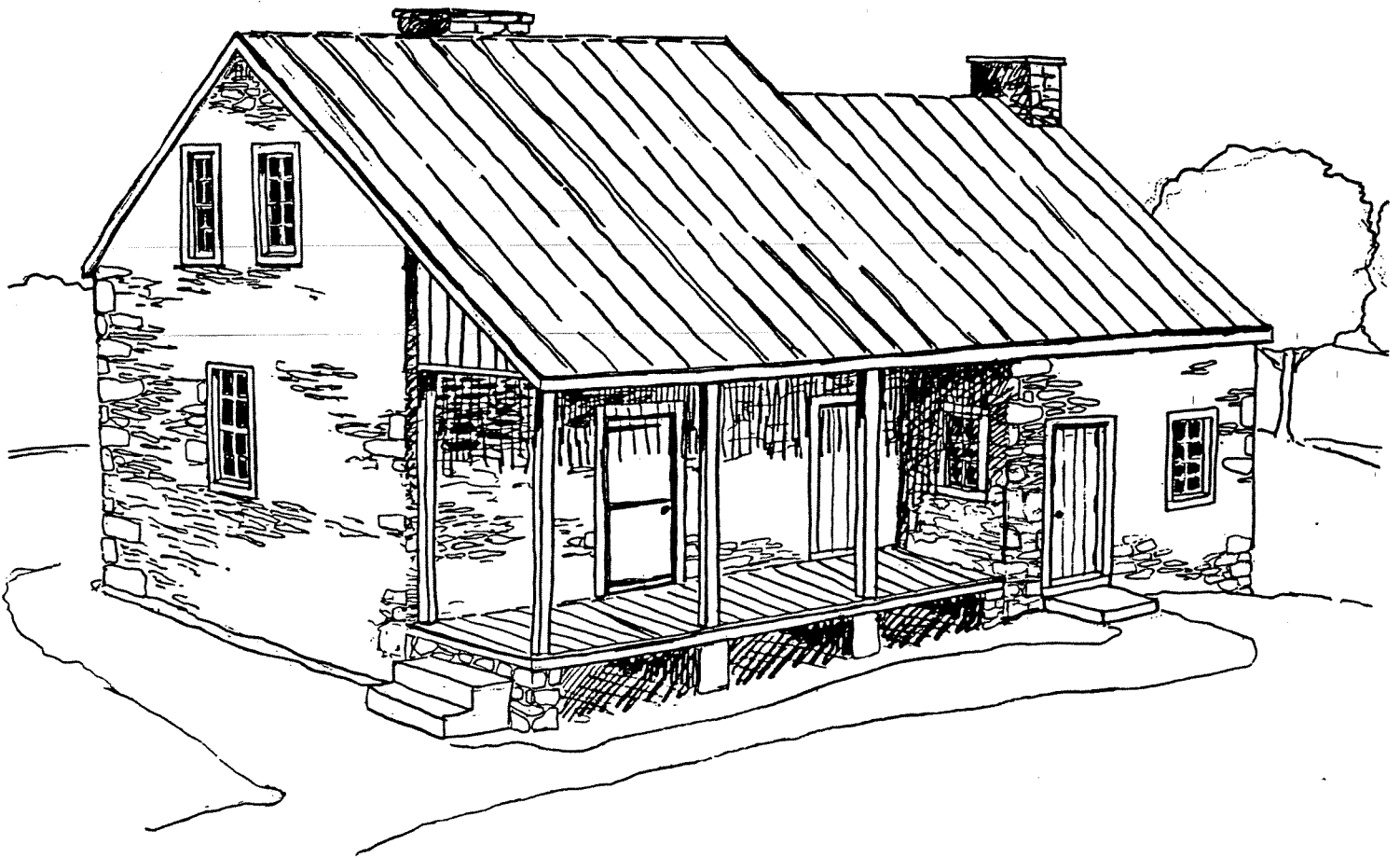


Architectural Styles of Loudoun County Historic Districts

Loudoun County has representative structures of most of the American architectural styles developed since approximately 1750. However, for the most part these buildings are low key, vernacular versions of the styles they represent. The County was, until recently, characterized by its farmland and small towns, which existed to serve each other. Therefore, a simple, rural style was most prevalent. Highly sophisticated houses such as Oatlands were very rare and, on the whole, Leesburg and Waterford contained the nearest examples to high style buildings in the County.

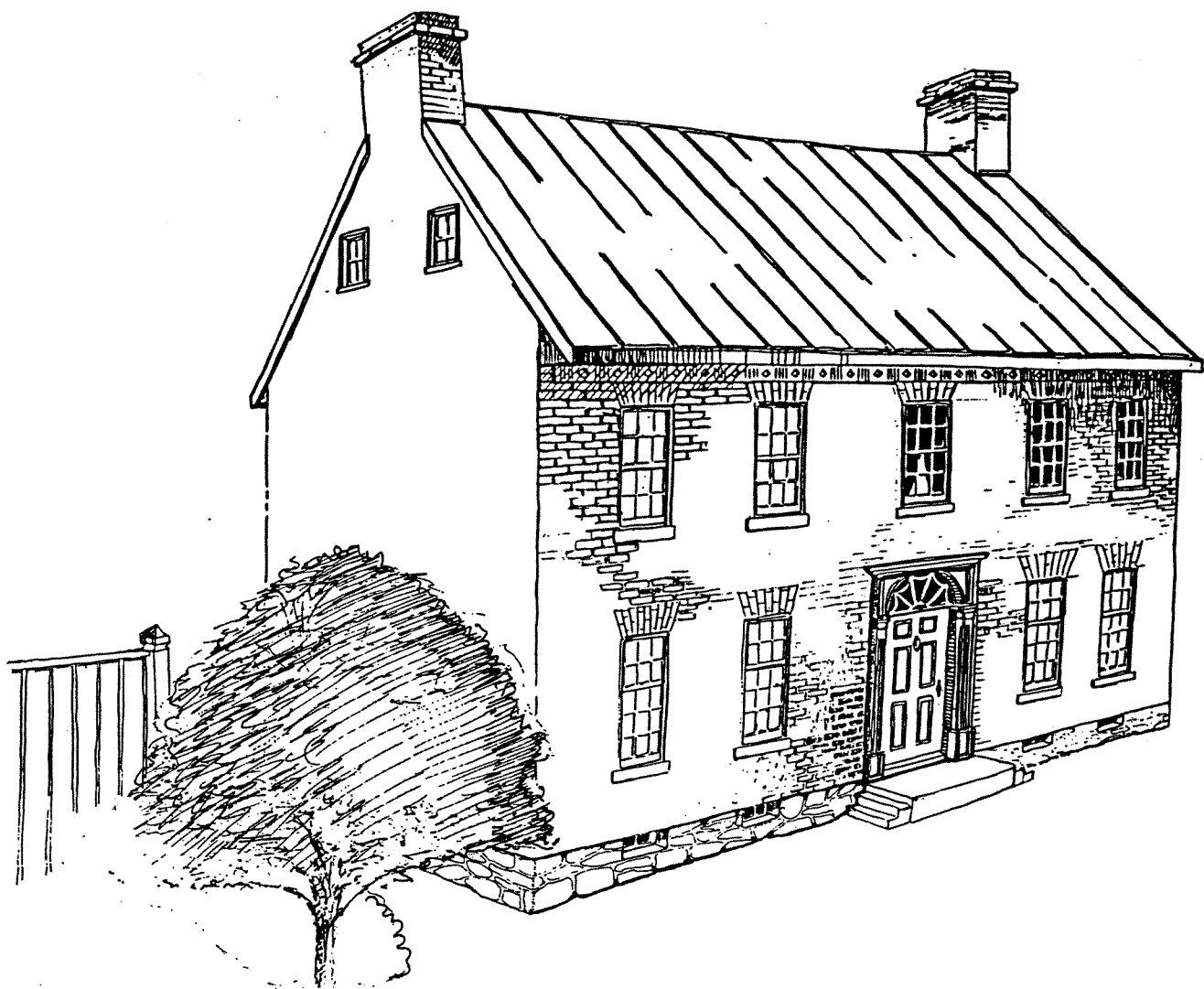
The earliest buildings were small structures, often made of logs but by the 1750's the more affluent farmers, especially in the Goose Creek District, and the merchants of Waterford were beginning to build houses of brick or stone in simple versions of the Georgian style. They were symmetrical, generally with side gabled roofs and double hung sash windows. They rarely had porches but there might be some ornamentation of the front entrance and of the cornice under the roof. The Georgian style melded easily into the Federal (or Adam) style, the main difference being a lighter quality to the Federal and more elaboration of trim and detail. By 1820 the Classical Revival made its first appearance in the main house at Oatlands which is very much in the grand manner and built before the conservative rural population was contemplating a stylistic change to their own houses. Rural areas generally continue to build in a familiar style long after the city dweller has followed a new trend. The Victorian period, beginning around 1850 in Loudoun County brought a number of styles. In Loudoun, among the most prevalent was the Queen Anne although in a mild version. Nevertheless, there is evidence of the uneven roof lines, short towers, shingle decoration, bay windows, wide porches and large paned sash windows. There are also a few Italianate buildings with arched, hooded windows and wide, bracketed eaves supporting low pitched roofs. Finally, the most common was the white frame farmhouse that is a simple derivative of the Queen Anne style. The late 19th and early 20th centuries brought Colonial Revival buildings to the County with classical porticoes, bay windows and double and triple windows which would have been unknown to the early colonists. The one and one-half story bungalow also made an appearance in the County, especially in the towns. The later 20th century has added suburban styles: ramblers, split levels and now a Victorian Revival related to those frame houses of the early century. Many of the modern styles may seem unfamiliar but most are simple and simplicity is the most important element of Loudoun County style with a few vivid exceptions such as Oatlands. New buildings and styles should maintain this element of simplicity and shun ostentation.

Early Vernacular



53-202
Tanyard Farm
1740's Fieldstone Patent House
Goose Creek Historic District

Federal



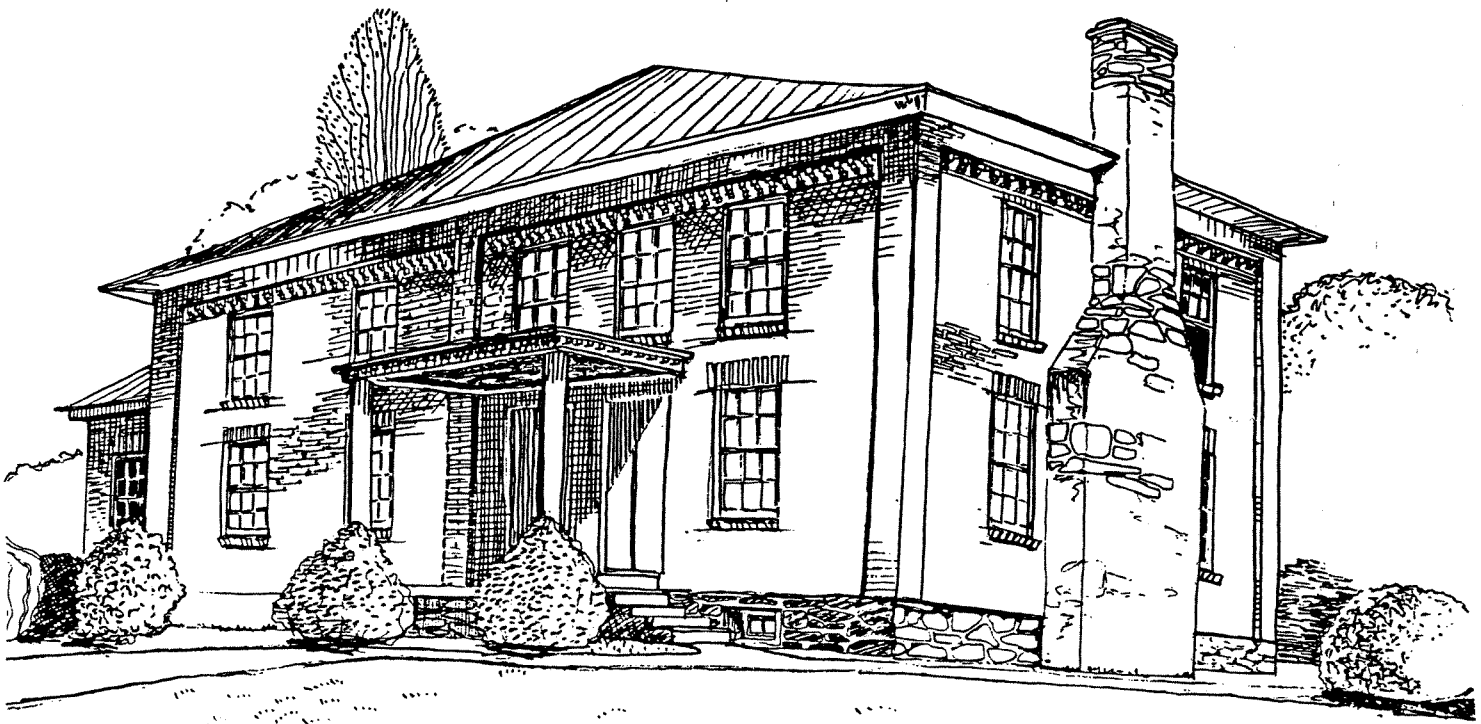
401-109
Edward Dorsey House
Early 1800's
Waterford Historic District

Early Classical Revival



53-93
Oatlands
Early 1800's
Oatlands Historic District

Greek Revival



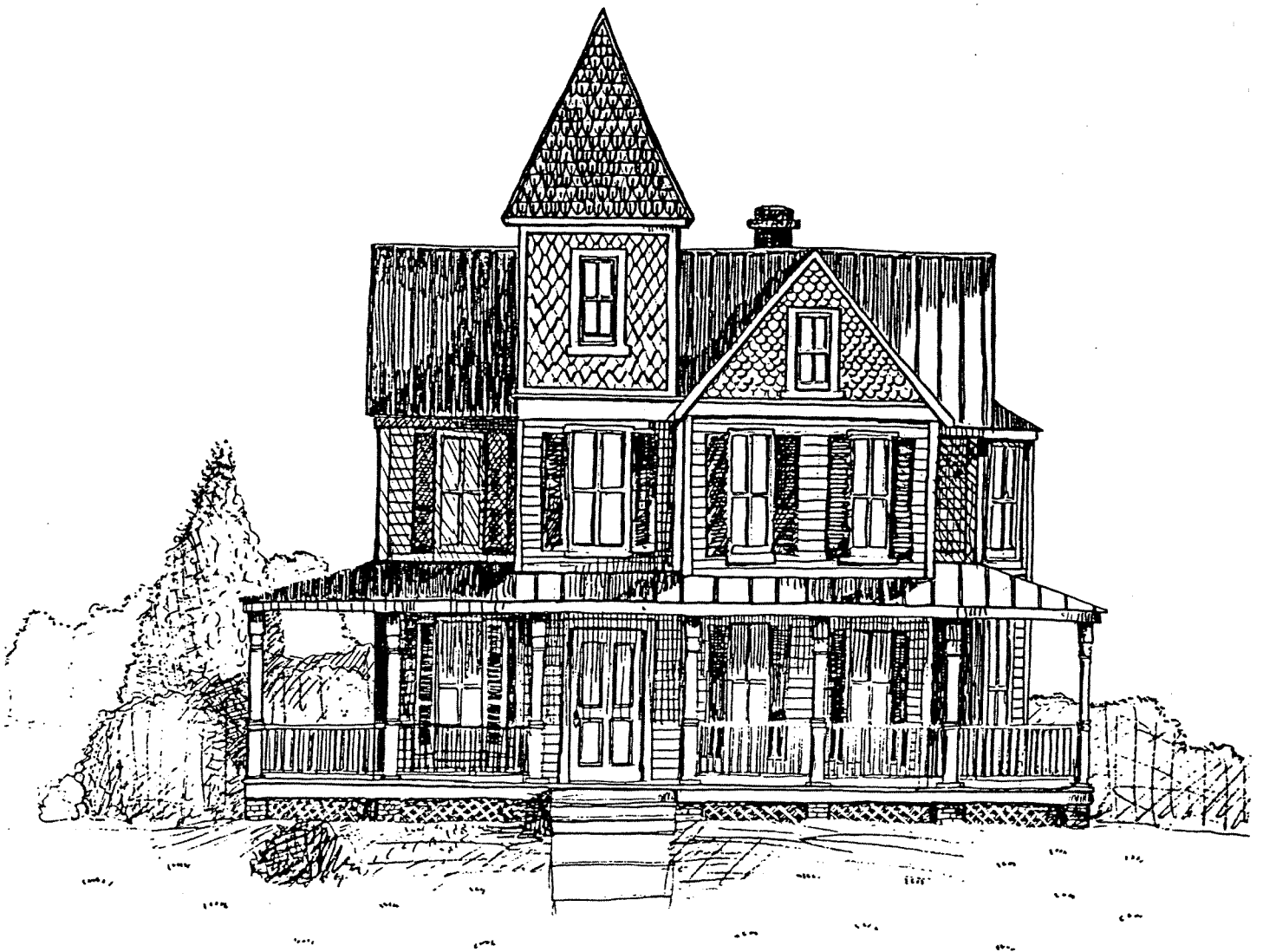
53-724
Orthodox Friends Meeting House
1884
Waterford Historic District

Italianate



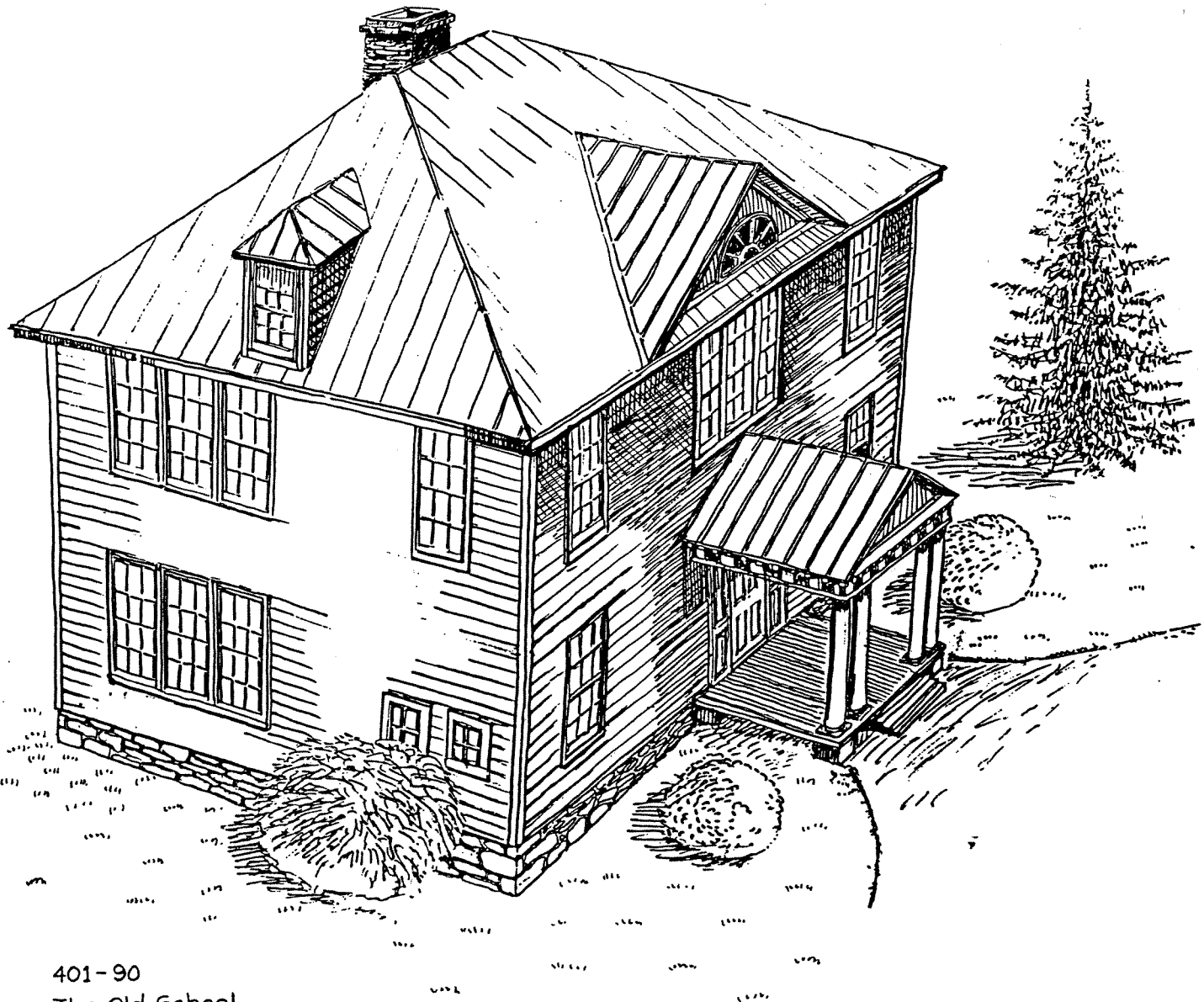
401-14
Waterford Post Office
Early 1900's
Waterford Historic District

Queen Anne



53-729
George Holmes Gregg House
Late 1880's
Goose Creek Historic District

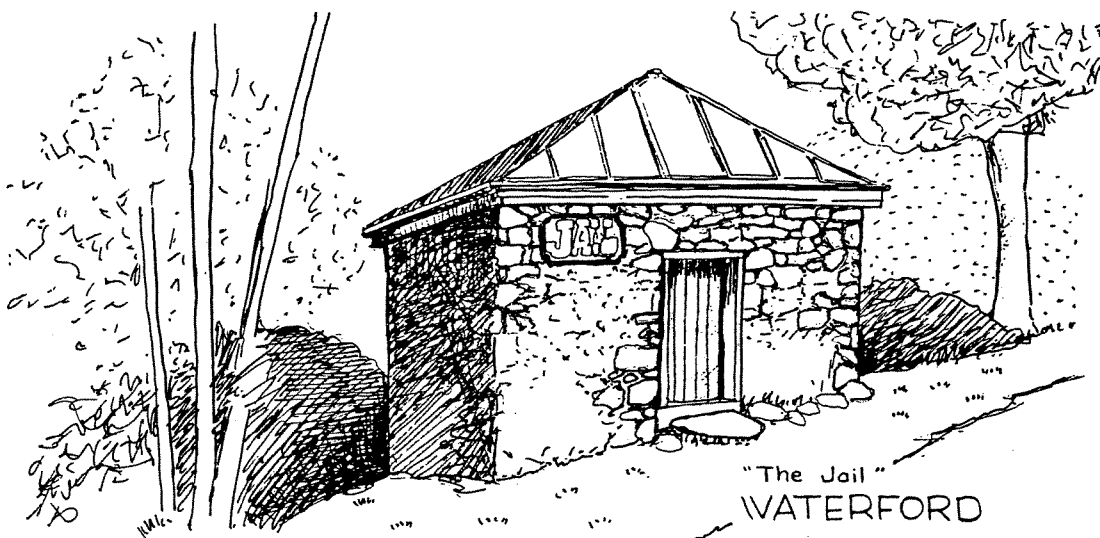
Colonial Revival



401-90
The Old School
1910
Waterford Historic District

a. WATERFORD, GOOSE CREEK (Village of Lincoln), ALDIE,
TAYLORSTOWN

- i. Scale, materials, massing, form and siting should be considered as primary aspects in judging compatibility of new structures or additions to existing structures.
- ii. Copies of styles not represented in the area, or indeed line for line copies of any style should not be used.
- iii. Design elements of the existing styles should be used in new construction.
- iv. Materials should be similar to those already in use.
- v. Design elements from an earlier period than what is represented by the old buildings should not be used.
- vi. Designs based on other geographic areas, even those of other parts of Virginia, should not be used. The introduction of designs foreign in time and place would be in conflict with the district's own architectural integrity.
- vii. New buildings, especially in developments of several or many buildings, should be so designed and sited that additions can be made to them in the future. This will provide for dynamic diversity as opposed to a "living museum" appearance.
- viii. Contemporary design, both as new structures and as additions to existing ones, which is sensitive to its historic surroundings through compatible scale, massing, materials, siting, proportion, rhythm and design details, is welcome and appropriate in the villages.

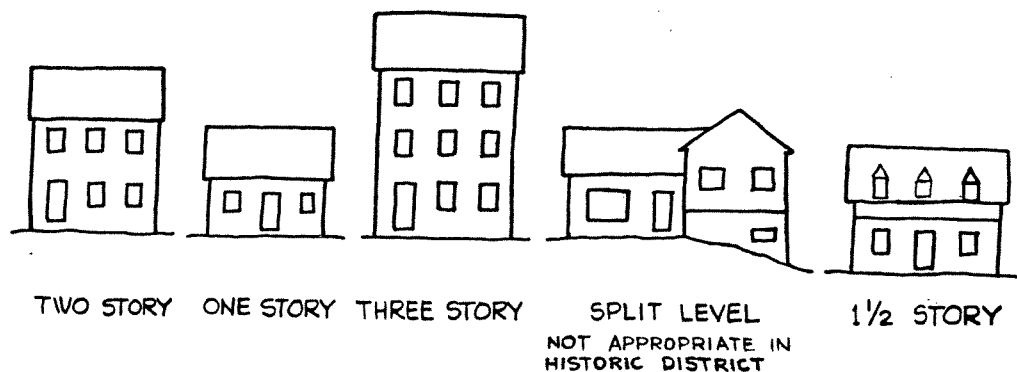


b. GOOSE CREEK (The Rural Area):

- i. Scale, materials, massing, form and siting should be considered as primary aspects in judging compatibility of new structures or additions to existing structures.
- ii. Copies of styles not represented in the area, or indeed line for line copies of any style should not be used.
- iii. Design elements of the existing styles should be used in new construction.
- iv. Materials should be similar to those already in use.
- v. Design elements from an earlier period than what is represented by the old buildings should not be used.
- vi. Designs based on other geographic areas, even those of other parts of Virginia, should not be used. The introduction of designs foreign in time and place would be in conflict with the villages' own architectural integrity.
- vii. New buildings, especially in developments of several or many buildings, should be so designed and sited that additions can be made to them in the future. This will provide for dynamic diversity as opposed to a "living museum" appearance.
- viii. Contemporary design may be suitable in the rural area, where its relationship should be to the natural landscape rather than to other buildings. Natural materials, including fieldstone, wood that has been stained or treated rather than painted and shingles can aid in making the building seem to be part of its rural environment.

c. OATLANDS

- i. Any future buildings in the Oatlands District should correspond to the smaller houses of Oatlands Hamlet and Little Oatlands rather than to the main house or its outbuildings. The main house at Oatlands is unique in its large scale and pyramidal mass. It is one of only a few comparable mansions in the County and cannot be considered typical. Open space easements have been placed on most of the land in the Oatlands District. The easements allow no subdivision on 378 acres, only eight houses to be built on 25 acre lots on a 217 acre parcel and a 167 acre parcel to be divided into no more than seven lots of a minimum size of 10 acres. To maintain the effect of a plantation at this National Historic Landmark property, new structures should be informal and in scale with all the existing houses except the main house.



2. Height

There are comparatively few one story or split level buildings in any of the historic districts. Also there are few residences taller than two and one-half stories. Barns may be higher but they are proportionately larger and their scale and proportions are such that they do not appear tall and, in fact, they have a horizontal character accentuated by their accompanying silos. Building height contributes to the overall pattern and rhythm of a street. Therefore, in a village care must be taken to ensure that the vertical or horizontal character of an established streetscape is maintained. In rural areas the importance of height lies with a building's relationship to the topography.



a. WATERFORD

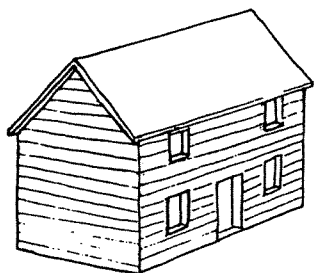
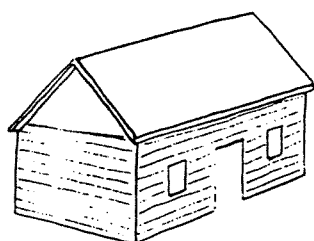
Single story houses are missing from Waterford except among the few one story and more numerous one and one-half story vernacular cottages. The majority of the houses are two story with a few of two and one-half stories. Platforms in the Greek Revival style which give a house a raised entrance and English basement were not used. The topography was actually the cause of the number of three-story houses on Main Street. On the north side the ground floors are underground at the rear and the second floor is generally used as the principal reception floor. On the south side of Main Street the reverse is true. Some of the houses are three stories in the rear. From the front they appear to be two story buildings.

- i. The single story styles introduced in other areas in the 20th century did not appear and they should not be introduced now.
- ii. Outbuildings may be single story such as small guest houses built in the style of the early cottages.
- iii. Single-family dwellings and commercial buildings should be two to two and one-half stories; three story townhouses should only be built in areas directly adjacent to the village and then only if the topography is suitable. Buildings with three story front facades should only be constructed where the land slopes up behind them. Two and one-half stories should be the limit in all other cases.

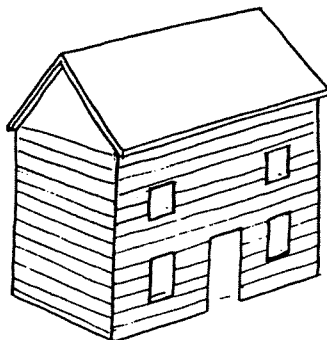
b. GOOSE CREEK

The Village of Lincoln:

- i. One and one-half story is preferred to single story for principal structures on a lot. Two story is the usual height in the village.
 - ii. No building should be taller than two and one-half stories.
 - iii. One-story accessory buildings such as guest houses, studios and garages may be permitted if they are designed in a style, proportion and scale that suggests such early buildings as the Friends School building (Oak Dale School), The Stone Meeting House or the small cottages and outbuildings in the rural part of the district.
-

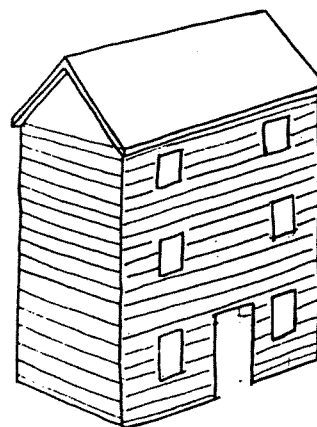


GOOD



NOT AS GOOD

LOG BUILDING
FORM CONCEPTS

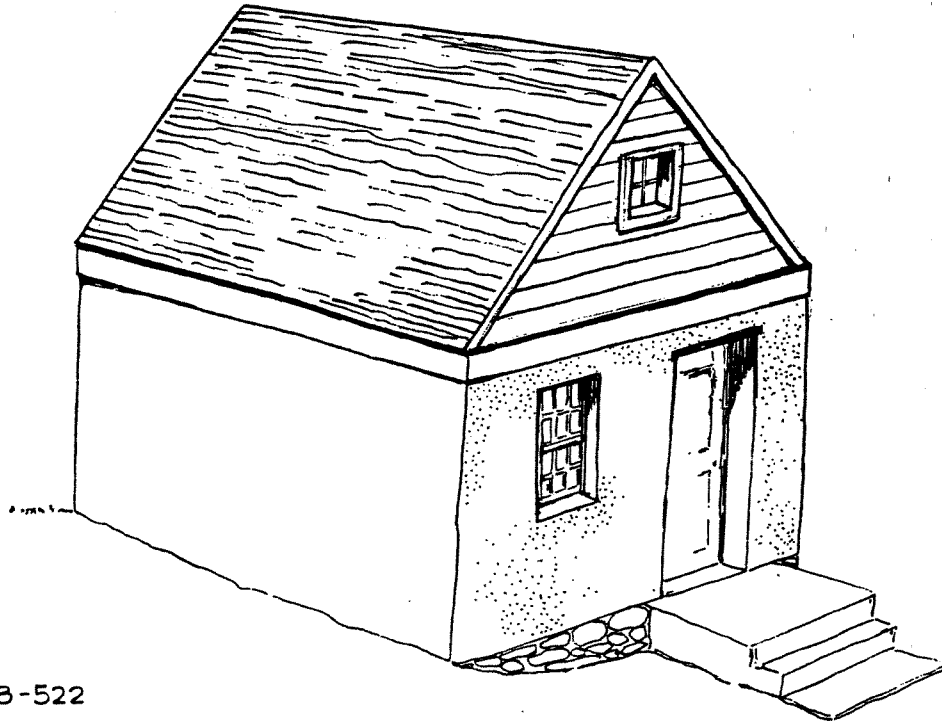


POOR

-
- iv. New log buildings should be no higher than one and one-half stories or two low stories as in VHLC survey form #53-206.

The Rural Area:

- i. In the rural areas, single-story houses, if properly sited and screened from the village or the public roads would be acceptable. They should be designed to fit into and almost disappear into their settings.
- ii. Buildings higher than two stories should not be permitted in the rural area unless they are built into the slope of a hill with the hill serving as a backdrop for the building so that its height is visually lessened and it is inconspicuous.



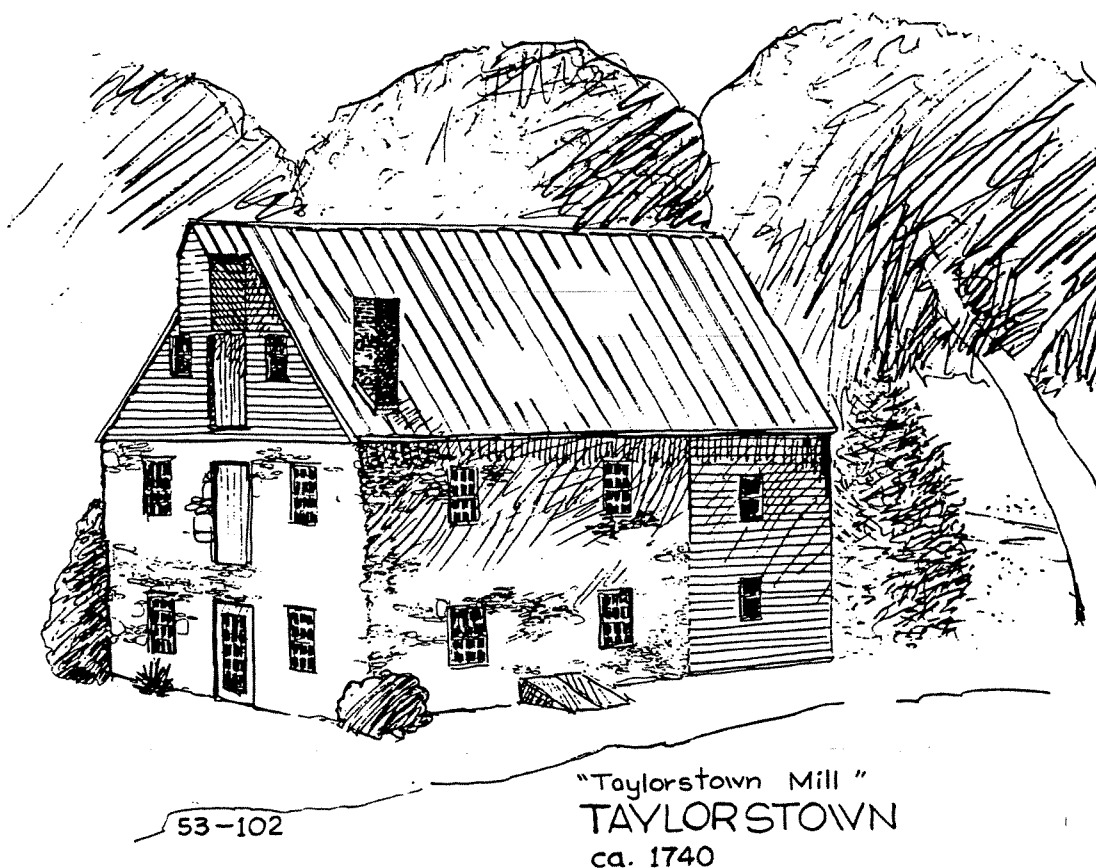
53-522

VILLAGE - RURAL ONE STORY
WAYSIDE SHOP or OFFICE

ALDIE
early to mid 1800's

c. ALDIE

- i. One-and-one-half story houses are preferred to single-story. One story commercial may be compatible if scale, style and proportions are comparable to such buildings as VHLC survey form #53-522.
- ii. No new buildings should be taller than two and one-half stories. The mill should remain the focal point, the largest and the tallest building in the village.

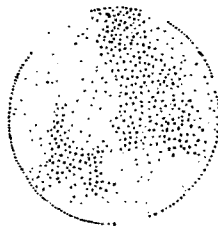


d. TAYLORSTOWN

- i. One and one-half story houses are preferred to single-story. One story commercial may be compatible if scale, style and proportions are comparable to the existing store.
- ii. No new buildings should be taller than two and one-half stories. The mill should remain the largest, tallest and most important building in the District.

e. OATLANDS

- i. Buildings should not exceed two stories.
- ii. One story buildings may be used as accessory buildings such as guest houses, studios, pool houses, etc. Residences should be one and one-half or two stories.



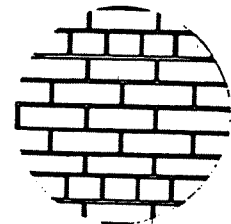
STUCCO



WOOD



STONE



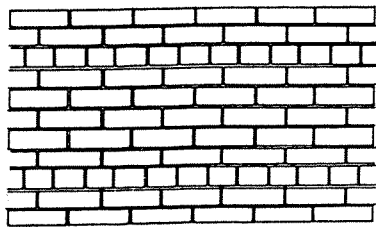
BRICK

3. Materials

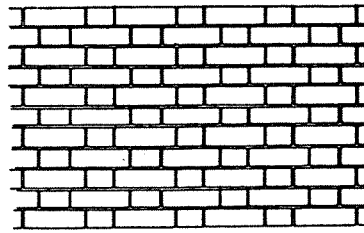
Builders in the districts tended to use the same natural materials; stone, wood and brick but in different proportions according to the district in which the construction occurred. Brick appears throughout the districts, sometimes as a predominant, sometimes a secondary material. Common bond was the usual masonry bond; sometimes Flemish bond was used on the front facade with common bond on the other facades. Running bond was not often used on old buildings as it required metal locks to hold it together. It appears on modern houses as veneer. Stone is common in the rural area of Goose Creek but frame predominates in the village of Lincoln. Goose Creek's rural area has many examples of mixed materials. As houses were enlarged, a brick section might have been added to a small log dwelling which had itself been covered with horizontal wood siding. However, materials were never mixed on the same facade of a single section except in a few cases throughout the County where a story and one-half brick or stone building was raised to two full stories with a frame addition above the original masonry structure. However, the additional floor was built as an extension of the original wall plane. Some houses in Goose Creek have brick, stone and frame sections built linearly as wings onto a small original building. Waterford's citizens preferred brick and rarely mixed their materials; Aldie's larger buildings are brick but the village has a great deal of frame construction. The formal buildings at Oatlands are built of stuccoed brick but utilitarian, less formal structures are stone, frame or even log. Taylorstown was an area where log and stone were the common building materials. Care should be taken to guard the prevailing character of each individual district.

In the 18th and 19th centuries substitution of materials sometimes took place on both the exteriors and interiors of buildings; woodwork was marbleized; wood was cut to look like stone; brick was plastered and scored to resemble cut stone as at Oatlands. This substitution was an infrequent occurrence but not untypical. Therefore, a certain amount of material substitution may be appropriate. Advances in modern tech-

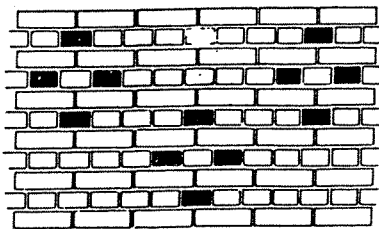
BRICK BONDS



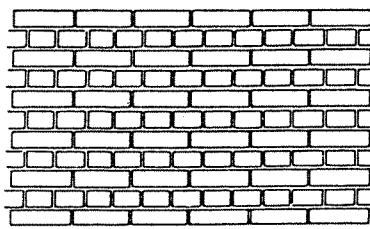
Common Bond



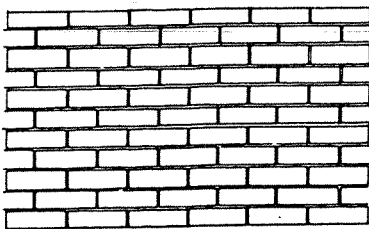
Flemish Bond



Dutch Bond



English Bond



Running Bond

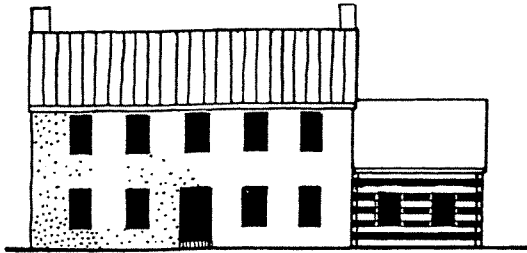
nology and the expense of some materials have made substitution both available and sometimes necessary. Some of the substitutes are quite compatible with old materials. For example, hard-board siding is a visually satisfactory substitute for wood both in style and texture. Some other substitutions do not succeed as well. Cement foundation patterned to look like brick is a poor substitute as its artificiality is conspicuous. Even real brick was seldom used as it is a poor foundation material as it tends to soak up water. Vinyl or aluminum siding, especially the textured type, is visually incompatible with natural wood because the texture is exaggerated and the lines too sharp and regular and lacking in depth. Furthermore, vinyl or aluminum siding used over wood can cause serious deterioration problems in the wood which may go unnoticed until the damage has reached extensive proportions. Substitute materials require meticulous maintenance and may not be as durable as natural materials.



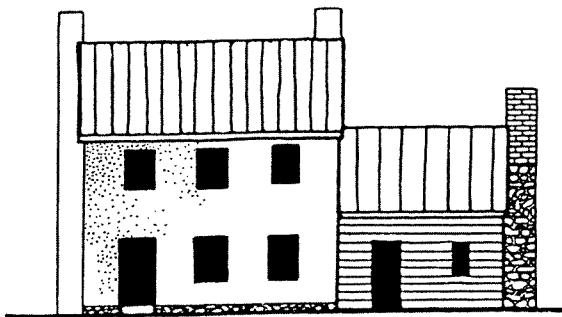
NEW CONSTRUCTION USING
DESIGN ELEMENTS OF
EXISTING STYLES

Decisions regarding whether or not to permit substitute materials should depend on the type and style of the building, whether it is a new building, a renovation or restoration, and on its location both in the district and on its own lot. Some variations of early designs might employ artificial materials such as composition or plastic shutters since the intrinsic design represents neither a truly old building nor a reproduction of one but is really a "neo-colonial" adaptation which should be considered as a separate and vernacular style, unrelated to the genuinely old buildings in the district except by distant derivation. These designs cannot really be expected to contain all the qualities that make the true representations of their styles important historic and cultural resources of Loudoun County. Designs such as these should never be permitted in a village setting where their proximity to the natural materials of existing buildings would make them conspicuous and in the countryside they should be carefully sited so that the artificiality of their materials does not appear intrusive in the existing natural landscape and incompatible in the overall context of older structures nearby. Buildings in a contemporary style may also use substitute materials when they are complementary to the design. However, work on old buildings of the 18th and 19th centuries should not incorporate substitute materials unless they are visually indistinguishable from the originals.

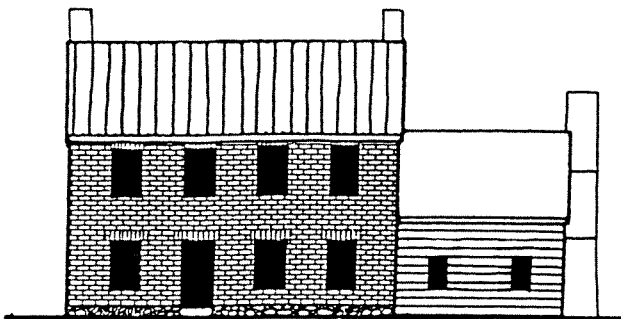
ACCEPTABLE BUILDING MATERIALS IN COMBINATIONS



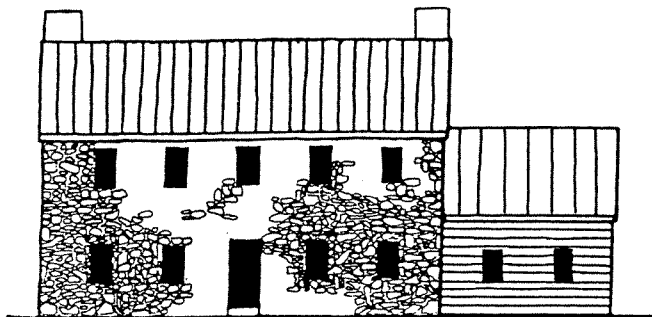
STUCCO OVER MASONRY
+ EXPOSED LOG



STUCCO OVER MASONRY
+ WOOD SIDING

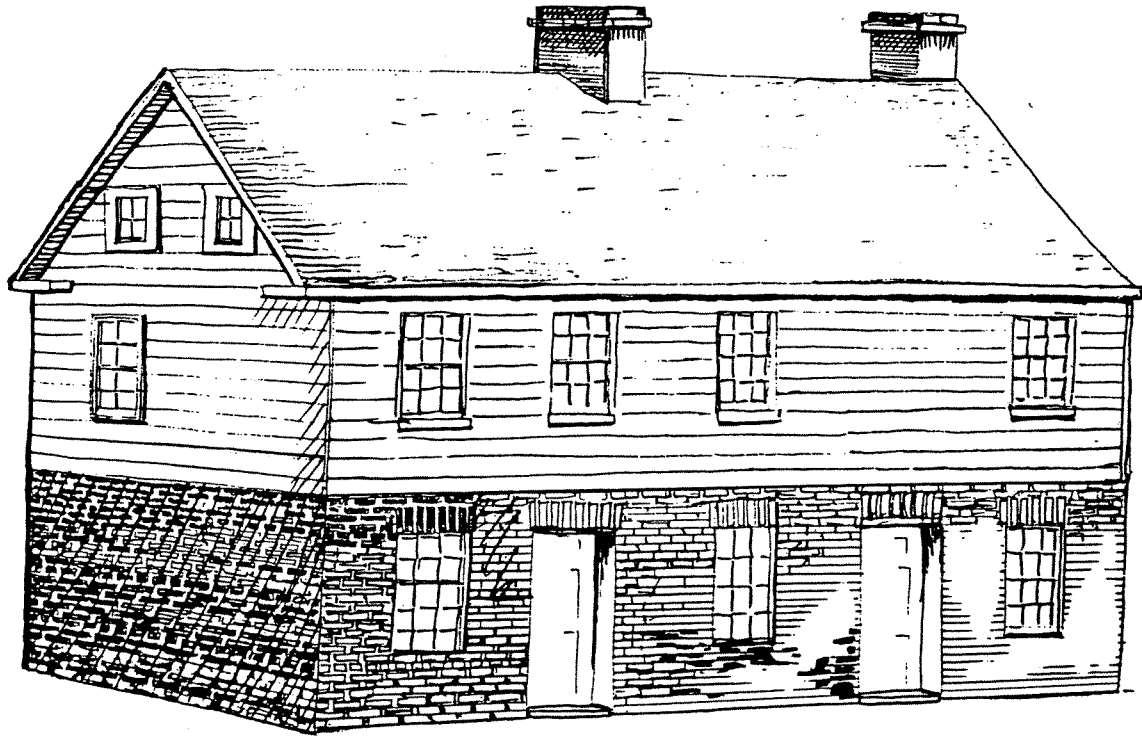


BRICK ADDITION
+ WOOD SIDING



NATIVE STONE
+ WOOD SIDING

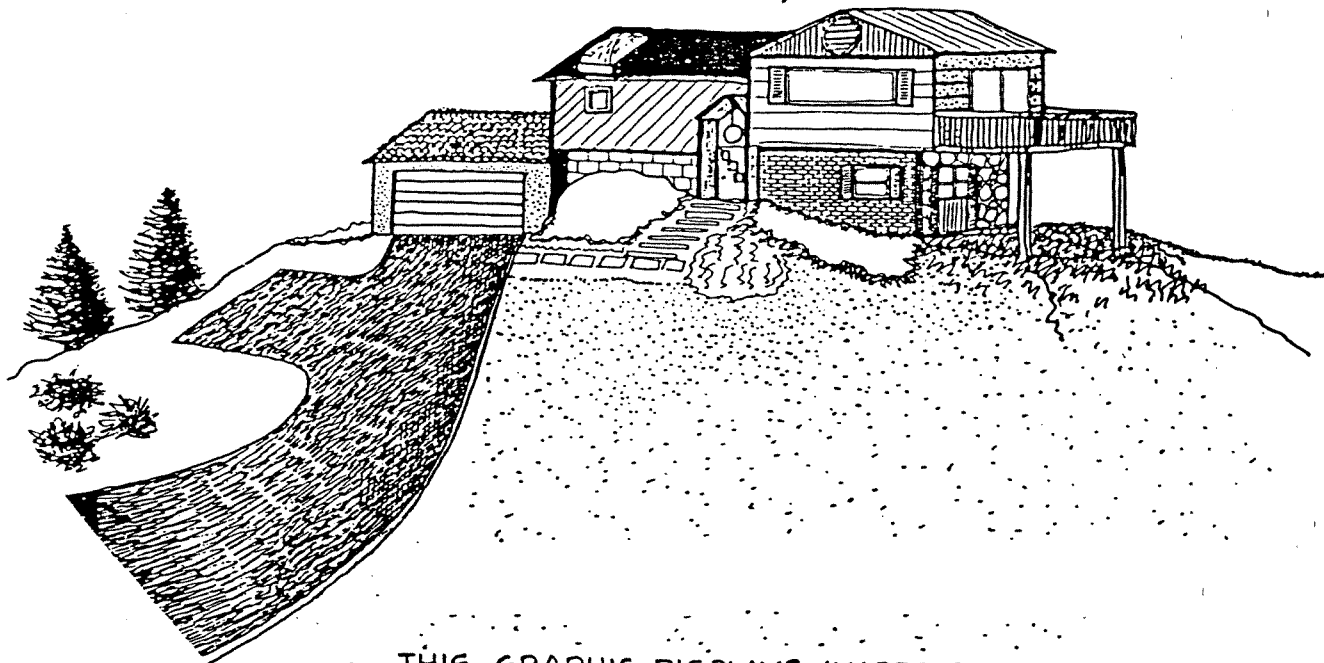
MIXED MATERIALS ON THIS BUILDING RAISED TO TWO STORY;
BRICK LOWER SECTION WITH FRAME AND SIDING ABOVE.
NOTE THE EXTENSION OF THE ORIGINAL WALL PLANE.



401-13
The Graham House
Early 1800's
Waterford Historic District

WHAT'S WRONG?

DESIGN CONDITIONS INAPPROPRIATE IN AN HISTORIC DISTRICT OF
RURAL LOUDOUN COUNTY, VIRGINIA.



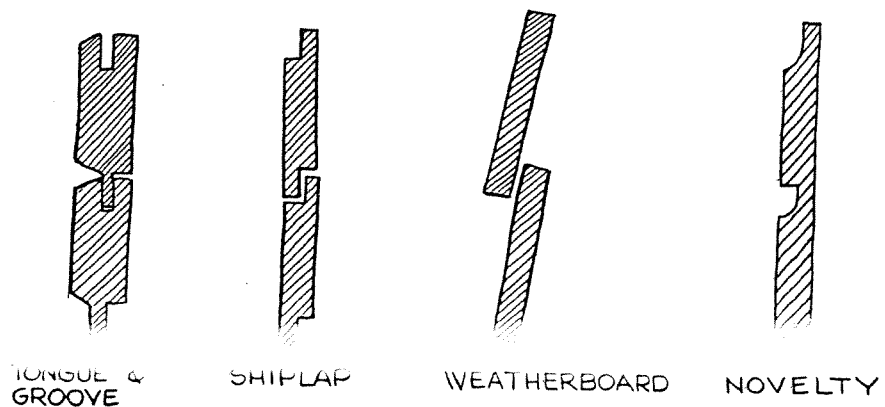
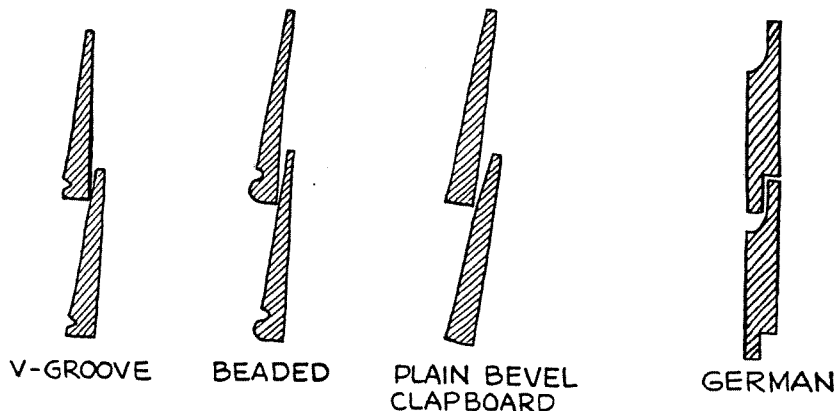
THIS GRAPHIC DISPLAYS INAPPROPRIATE :

1. SITING OF STRUCTURE ON TOP OF HILL
2. COMBINATION OF DISSIMILAR MATERIALS
3. INCOMPATIBLE MASSING
4. IMPROPER USE OF SHUTTERS
5. EXPOSED BLOCK FOUNDATION
6. TILE ROOFING MATERIAL ON GARAGE
7. USE OF CAST STONE MATERIAL
8. INSTALLATION OF DOME SKYLIGHT VISIBLE
AT FRONT OF HOUSE
9. LANDSCAPE PLANTINGS
10. DRIVEWAY SURFACING
11. GARAGE VISIBLE TO FRONT
12. CONTEMPORARY STYLE ARCHITECTURE
(SPLIT LEVEL, SPLIT FOYER)

a. WATERFORD

The predominant materials used in Waterford have been brick and frame. The brick was traditionally red, local brick, neither the very dark of urban Victorian architecture nor the pale pink sometimes considered "Colonial". Sometimes the brick has been painted. A few frame buildings are sheathed with beaded siding but most have plain or German lapped siding. Log buildings were usually covered with siding but it is now not only fashionable but feasible to leave the logs uncovered. Few shingles were used on facades except as accent decoration, generally within the gables of Victorian houses. The visible width of siding boards was generally three and one-half to five inches wide. There have been few stone buildings in the village. Stucco is another seldom used material in Waterford. It appears principally on Victorian residences although several early 19th century houses have been stuccoed.

WOOD SIDING

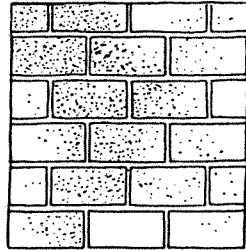


- i. Wood siding is preferred for renovations or additions. It should be the same width as the old siding and should be made of natural sawn and planed wood. It should be painted and not left to weather. Board and batten and vertical siding are not suitable for residences although they are suitable for commercial structures, barns and other outbuildings.

Substitute siding material may be used on new construction if it is indistinguishable from the natural materials nearby or if it complements the design of the new building. Substitute siding material should be permitted at the discretion of The Historic District Review Committee.

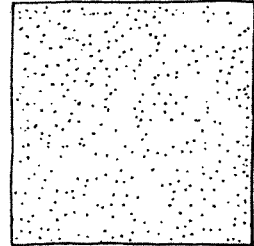
- ii. Brick was made locally during much of Waterford's history. Therefore, although there are some natural variations, the brick in the village is similar on most of the houses. New structures and additions to existing ones should use natural brick made without artificial or chemical treatments in order that new construction complement the village character rather than being a visual intrusion. Painted brick may be used. Brick should not be sandblasted as the process leads to rapid deterioration.
- iii. Mortar joints should be thin, preferably 3/8 inch or less and no more than one-half inch in width and the mortar should be a shade of tan which blends with the brick or stone or matches the original mortar.
- iv. Logs should be left covered on the exterior if they are still covered with good wooden siding or if the siding can be repaired or partially replaced. Such repairs or replacements should match the original material.
- v. Stone is not unsuitable but should not be used in close groups of buildings as this would change the character of the village. The rarity of stone buildings is one of the differences between Waterford and the Goose Creek District. Stone, if used, should be natural, local fieldstone, chosen for general uniformity of size and laid horizontally with minimum joint size.
- vi. To retain the village's character, stucco should rarely be used.
- vii. Foundations of additions to existing buildings should be of uniform material on all sides of the building and the material should be compatible with the existing visible foundation. If the original foundation is of stone and the foundation of the addition adjoins it but cannot be of stone, the new foundation should be of stone, if possible. If the foundation is not of stone, it should be parged.

CEMENT BLOCK SHOULD NOT BE USED AS AN EXTERIOR WALL MATERIAL ON ANY PORTION OF A STRUCTURE THAT IS VISIBLE... IF CEMENT BLOCK IS USED FOR ELEMENTS SUCH AS FOUNDATIONS AND CHIMNEYS, IT SHOULD BE PARGED.

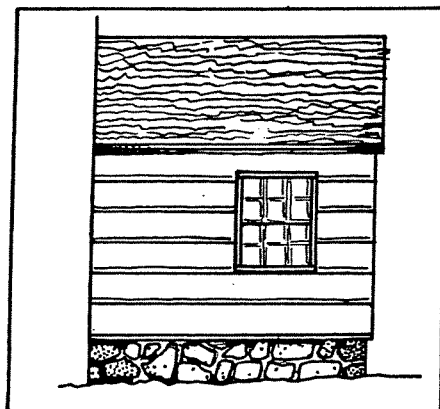


CEMENT BLOCK WITH EXPOSED JOINTS IS NOT APPROPRIATE.

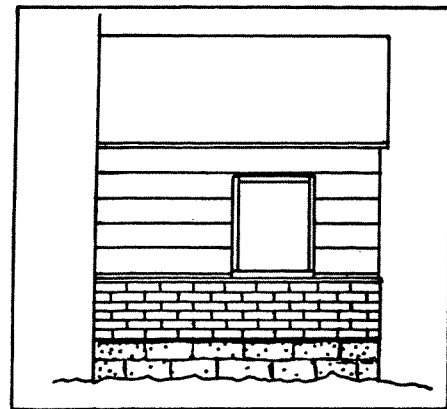
CEMENT BLOCK THAT HAS BEEN PARGED IS RECOMMENDED.



-
- viii. Concrete or cement block should not be used as an exterior wall material on any structure visible from a public walk or road.
- ix. If artificial siding is used in renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Aluminum and vinyl siding are discouraged in renovation projects. Siding of an artificial material is discouraged on new construction in the village where the new structure is part of an existing streetscape. Textured artificial siding should not be used on renovation or new projects.
- x. A single material only should be used on each structural unit of a building and should be compatible with traditional construction methods.



GOOD



POOR

A SINGLE MATERIAL ONLY SHOULD BE USED ON EACH STRUCTURAL UNIT OR STORY OF A BUILDING AND SHOULD BE COMPATIBLE WITH TRADITIONAL CONSTRUCTION METHODS

b. GOOSE CREEK

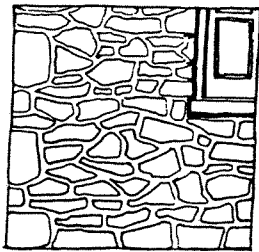
Village of Lincoln:

- i. Material of additions should be appropriate to the style and period of existing buildings in the neighborhood.
- ii. Stone and brick are appropriate only if used on widely separated buildings.
- iii. Brick colors and textures should be similar to those traditionally used in the village. Stone should be native fieldstone.
- iv. Natural sawn and planed wood rather than an artificial material is preferred for siding. It should be three and one-half to five inches wide, where visible, and should be painted rather than allowed to weather. Board and batten and vertical siding may be used for commercial or accessory structures. Such siding was used on Gothic Revival residences and might be suitable in this essentially Victorian village if the architectural style of a new structure were reminiscent of that period.
- v. New structures and additions to existing ones should use natural brick made without artificial or chemical treatments in order that new construction complement the village character rather than being a visual intrusion. Painted brick may be used. Brick should not be sand-blasted.
- vi. Concrete or cement block should not be used as an exterior wall material on any structure visible from a walk or road. Stucco is not in keeping with the character of the village.
- vii. Foundations of additions to existing buildings should be of uniform material on all sides of the building and the material should be compatible with the existing visible foundation. If the original foundation is of stone and the foundation of the addition adjoins it but cannot be of stone, the new foundation should be parged. Foundations of new structures should be of stone, if possible. If the foundation is not of stone, it should be parged.
- viii. Log construction should be used sparingly for residences. Log construction is appropriate for small accessory structures.

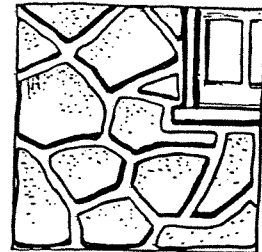
- ix. If artificial siding is used in renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Aluminum and vinyl siding are discouraged in renovation projects. Siding of an artificial material is discouraged on new construction in the village where the new structure is part of an existing streetscape. Textured artificial siding should not be used on renovation or new projects. Substitute siding material in the village should be permitted at the discretion of The Historic District Review Committee.
- x. A single material only should be used on each structural unit of a building and should be compatible with traditional construction methods.

The Rural Area:

- i. Building materials should be appropriate to the style and period of the area. Stone, brick and frame are most appropriate.
- ii. More than one material may be used in a single building if the design follows the pattern established in the early buildings of the district. Entire wings or sections of a house should be of a single material.
- iii. If artificial siding is used in renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Aluminum and vinyl siding are discouraged in renovation projects. Textured artificial siding should not be used in renovation or new projects.
- iv. Brick colors and textures should be similar to those traditionally used in the area. Painted brick is appropriate. Brick should not be sandblasted.



STONE SHOULD BE THE NATIVE
FIELDSTONE CHOSEN FOR GENERAL
UNIFORMITY OF SIZE AND LAID
WITH NARROW JOINTS.

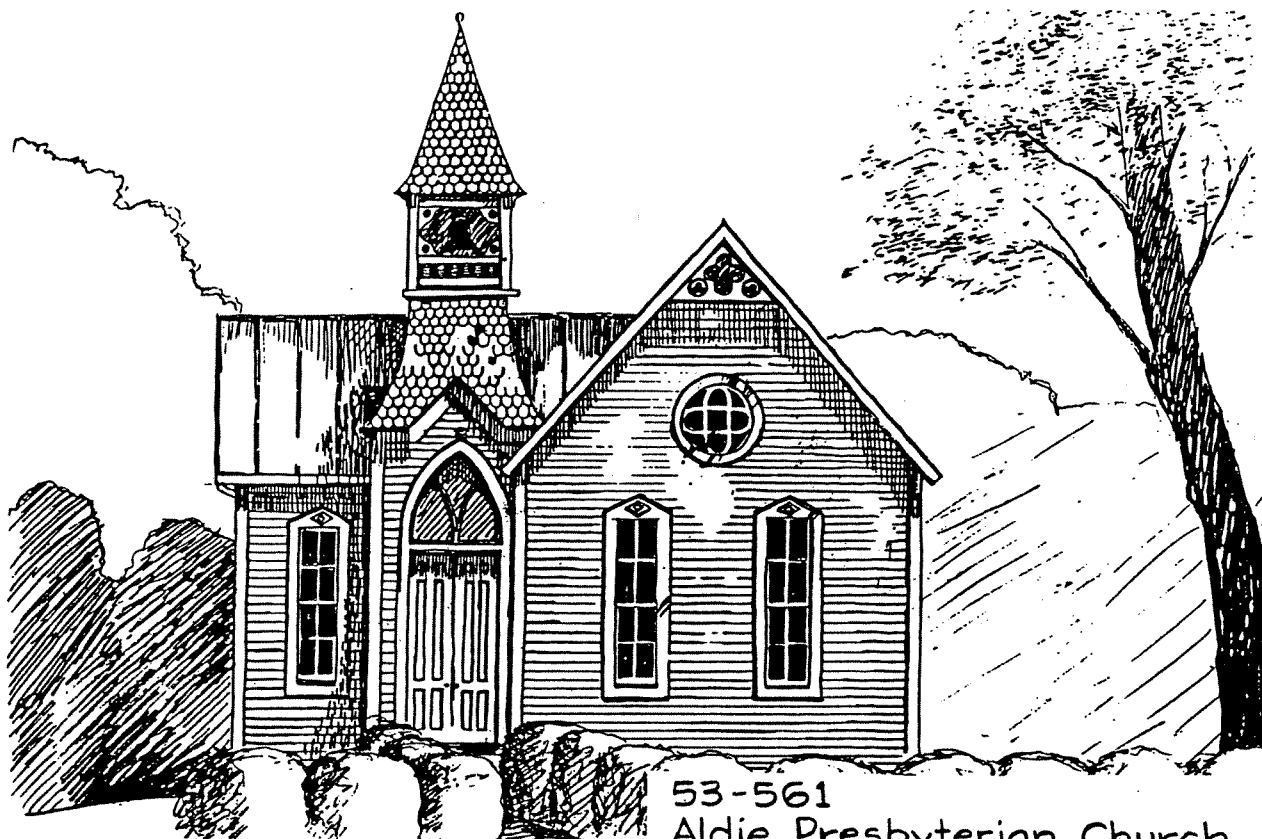


CAST STONE OR VENEER
STONE WITH WIDE JOINTS
IS NOT APPROPRIATE.

- v. Stone should be the native fieldstone chosen for general uniformity of size and laid horizontally with narrow joints.
- vi. Cement block should not be used as an exterior wall material on any portion of a structure that is visible from a public road or walkway. If cement block is used for elements such as foundations and chimneys, it should be parged.
- vii. New structures and additions to existing ones should use natural brick made without artificial or chemical treatments in order that new construction complement the character of the rural area rather than being a visual intrusion. Brick should not be sandblasted.

c. ALDIE

- i. Frame or brick are the most appropriate building materials in the Aldie Historic District.
- ii. If artificial siding is used in renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Aluminum and vinyl siding are discouraged in renovation projects. Siding of an artificial material is discouraged on new construction in the village where the new structure is part of an existing streetscape. Textured artificial siding should not be used in renovation or new projects.
- iii. Stone should be used only for widely separated buildings as it is not characteristic of the area. It should be native fieldstone, chosen for general uniformity of size and laid horizontally with narrow joints.
- iv. New structures and additions to existing ones should use natural brick made without artificial or chemical treatments in order that new construction complement the village character rather than being a visual intrusion. Brick may be painted. It should not be sandblasted.
- v. Cement or concrete block should not be used as an exterior wall material on any structure visible from a public walk or road. If it is used for elements such as foundations and chimneys, it should be parged.
- vi. A single material only should be used on each structural unit of a building and should be compatible with traditional construction methods.



53-561
Aldie Presbyterian Church
1892
Aldie Historic District

d. TAYLORSTOWN

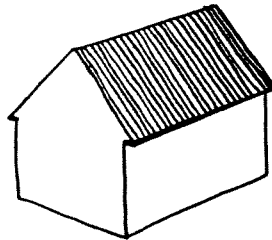
- i. Stone and frame are the appropriate building materials for the Taylorstown District.
- ii. Brick is not compatible with the character of the District.
- iii. Cement or concrete block should not be used as an exterior wall material on any structure visible from a public walk or road. If it is used for such elements as foundations and chimneys it should be parged.
- iv. A single material only should be used on each structural unit of a building and should be compatible with traditional construction methods.
- v. If artificial siding is used in renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Textured artificial siding should not be used on new construction or renovation projects. Substitute siding material in the village should be used at the discretion of the Historic

e. OATLANDS

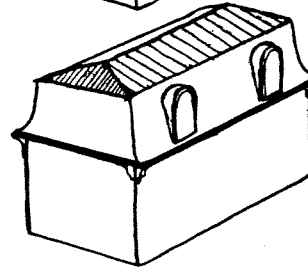
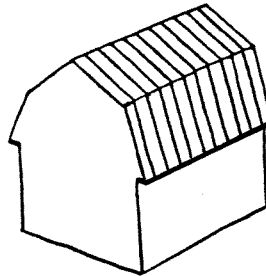
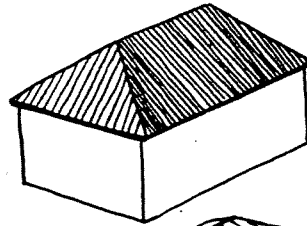
- i. Stone, brick or frame are appropriate materials for new construction.
- ii. A single material only should be used on each structural unit of a building and should be compatible with the District's traditional construction methods.
- iii. If artificial siding is used on renovation projects, wood trim including barge boards, corner boards, window frames, door frames and cornices should not be covered by the siding. Aluminum and vinyl siding are discouraged on renovation projects. Textured artificial siding should not be used in renovation or new projects.
- iv. Brick colors and textures should be similar to those traditionally used in the district. Painted brick has been used traditionally. New structures and additions to existing ones should use natural brick made without artificial or chemical treatments in order that new construction complement the district's character rather than being a visual intrusion.
- v. Stone should be native fieldstone laid horizontally with narrow joints.
- vi. Cement block should not be used as a wall material on any residential structure visible from a public road. If block is used for such elements as foundations or chimneys, it should be parged.

ROOF STYLES

GABLE : most common

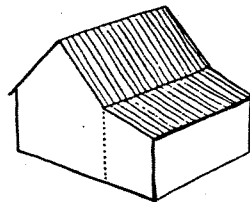


HIP

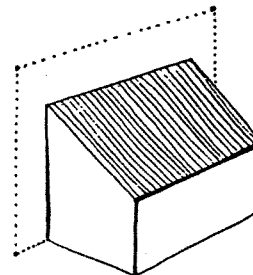


GAMBREL : Generally not appropriate in a historic district except for agricultural outbuildings

MANSARD



CATSLIDE



SHED : attached to larger mass or freestanding as used on an accessory structure

4. Roofs

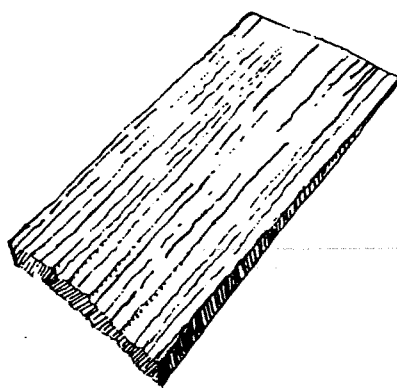
The principal roof styles of gable, hipped and mansard all are represented in Loudoun County's Historic Districts. Gable roofs may be side or front gabled with varying roof pitches. In general they were the most commonly used type in all the districts. The pitch was usually 9 in 12 although some late 19th century buildings might have a steeper pitch and others slightly lower. This particular form has appeared continuously throughout architectural stylistic periods from the 18th century to the present.

Hipped roofs were used during all periods of architectural history. During the Greek Revival they were generally combined with a porch surmounted by a triangular gable. They were also common on Italianate buildings. However, in Loudoun County they are most commonly seen on Colonial Revival buildings. Waterford has quite a number built around the turn of the century or early in the 20th century. A Queen Anne house on Second Street has a hipped roof as have a number of Colonial Revival houses scattered through the village.

Mansard roofs became popular in the Second Empire (1855-1885) period. They are dual pitched hipped roofs with dormers on the steep lower slope. Generally there are brackets under the eaves. The steeper lower slope of the roof actually conceals an additional story. This was an urban feature and uncommon in the County's rural areas. There are a few in more cosmopolitan areas such as Leesburg, often added to earlier buildings to bring them into current fashion. The only one in Waterford is on the corner store and it has the typical brackets although not the dormers and is perhaps not a true mansard. They should be permitted on new construction only if they are true mansard roofs as opposed to the recent imitations which are flat roofed and applied to the wall beneath rather than being a true extra story contained within the same wall plane as the lower part of the house.

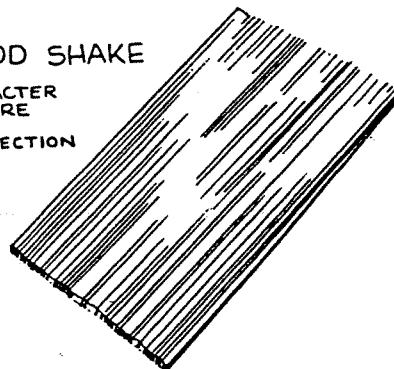
Gambrel roofs are virtually non existent and should not be introduced.

Until the late 19th century, roofs of the more stylish buildings were covered with thin, evenly sized wood shingles rather than the thicker, more rustic random sized wood shakes which were hand cut and used on early cottages or log buildings. However, the standing seam metal roof was almost universally adopted in the second half of the 19th century as a fire prevention measure. Some metal roofs were made with a stamped pattern imitating tile or slate. Real slate or tile were only occasionally used and then on rather sophisticated buildings.



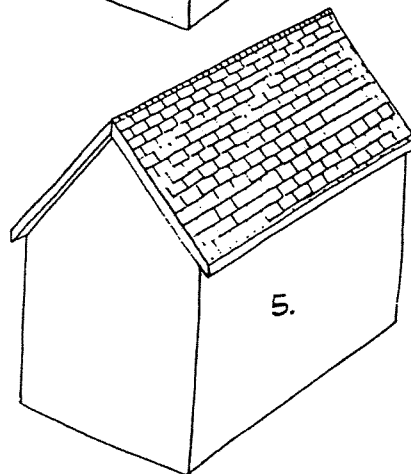
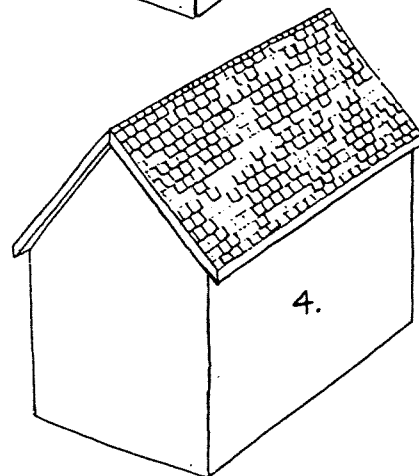
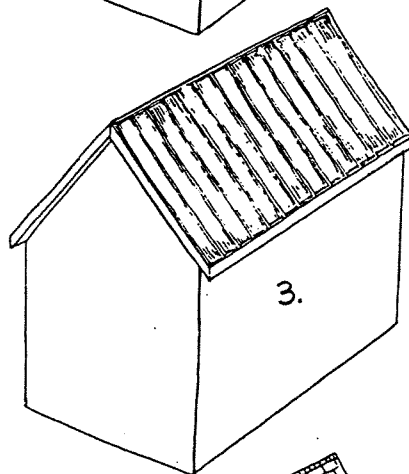
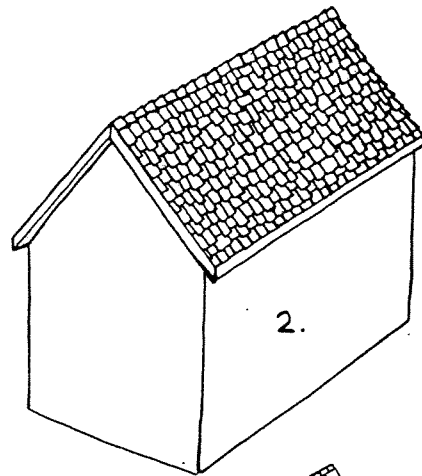
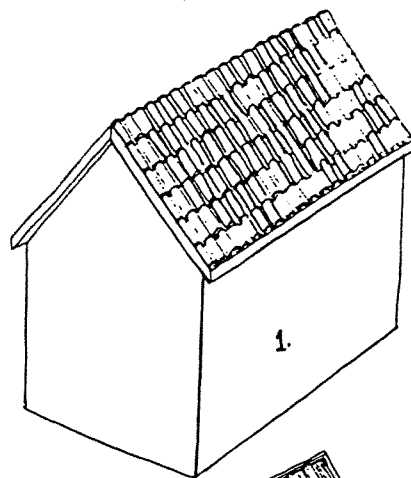
WOOD SHAKE

RUSTIC CHARACTER
ROUGH TEXTURE
HAND SPLIT
THICK CROSS SECTION



WOOD SHINGLE

REFINED CHARACTER
SMOOTH TEXTURE
MILLED OR SAWN
THIN CROSS SECTION



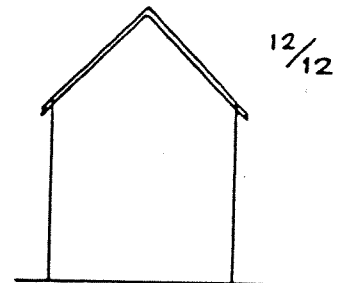
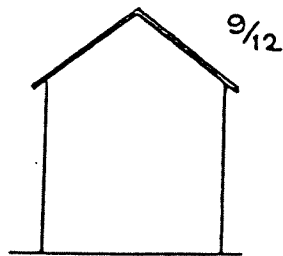
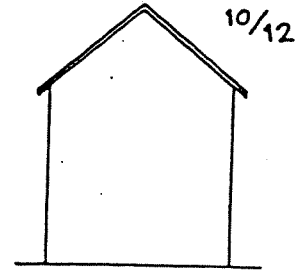
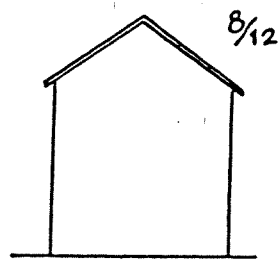
ROOFING MATERIALS

1. TILE : unacceptable in a historic district
2. WOOD SHAKE
3. STANDING SEAM METAL
4. SLATE
5. COMPOSITION SHINGLE

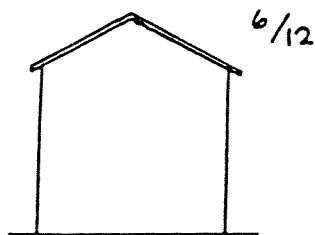
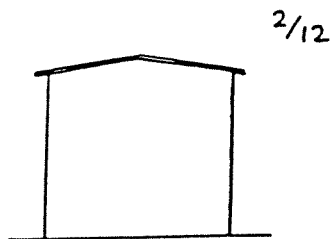
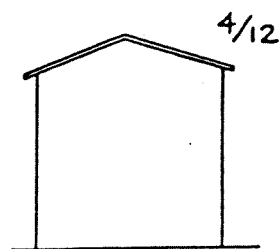
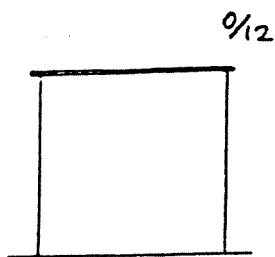
Some appear in Leesburg, but they are not typical of villages or rural areas except in the case of such mansions as Carlheim, the National Register property near Leesburg. Vari-colored slate was used to form patterns on mansard roofs. Oatlands is believed to have had a copper roof although it is now black, standing seam galvanized metal.

ROOF PITCH FOR GABLE STYLE

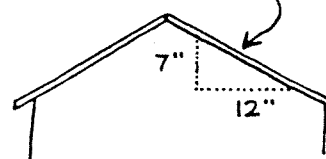
ACCEPTABLE



UNACCEPTABLE



MINIMUM ACCEPTABLE ROOF PITCH IS $7/12$



a. WATERFORD

Existing gable roof pitches are generally within a range from 8 in 12 to 12 in 12 pitch and, since the late 19th century, made of standing seam metal, painted black. Roofs were originally covered with wood shingles. Ornamental shingles or even flat tile or slate were used on Victorian houses, especially Queen Anne houses. Thick, rustic wood shakes were not used.

Roof shapes are fairly standard in the village. Most are simple side gabled roofs. Few dormers are visible from the street. There are a few hipped roof buildings, most of them Victorian. Cross gables occur among the Victorian buildings. Catslides are uncommon. Except on porches or occasionally on small additions, shed roofs do not appear on residential buildings although they are common on commercial buildings. The addition to a house on Second Street which has a shed roof was originally constructed for commercial purposes. Gambrel, mansard or jerkin head roofs are not characteristic of the village.

RECOMMENDATIONS

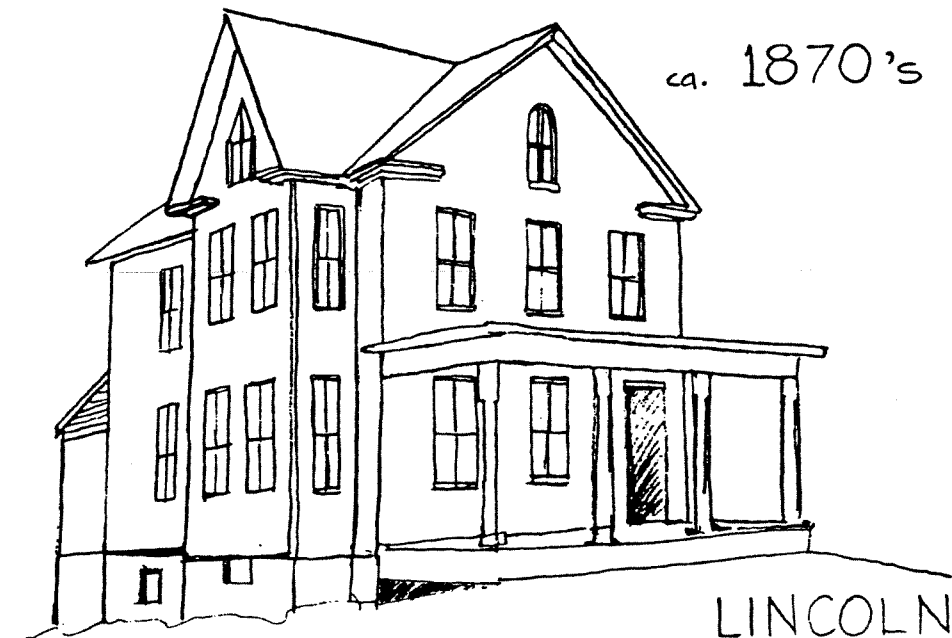
- i. Gable roofs are the preferred design.
- ii. Pitch of gable roofs on new structures should be from 8 in 12 to 12 in 12.
- iii. New construction should use standing seam metal, wood shingles, slate or composition shingles of a nearly black gray.
- iv. Thick, rustic wood shakes should not be used except on small cottages.
- v. Skylights should be allowed, but should be placed on the rear or sides of houses. Flat skylights are preferred.
- vi. Hipped roofs should seldom be used; gambrel, mansard, jerkin head, flat or shed roofs should not be used on dwellings although shed or catslide roofs may be used on rear additions or on accessory buildings. Flat roofs or those with a very low pitch should be used only on porches, outbuildings or possibly on commercial buildings.
- vii. Solar panels may be used but must be carefully placed and an effort should be made to have them follow the pitch of the roof as closely as possible. They should be hidden from view when possible. They should not be raised above the roof.
- viii. No exterior insulation is to be permitted on roofs.

b. GOOSE CREEK

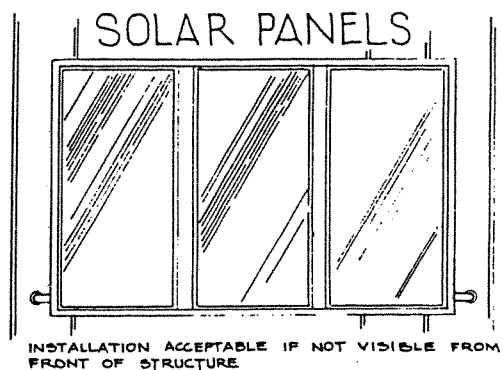
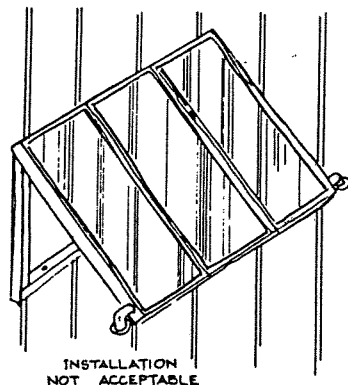
The Village of Lincoln:

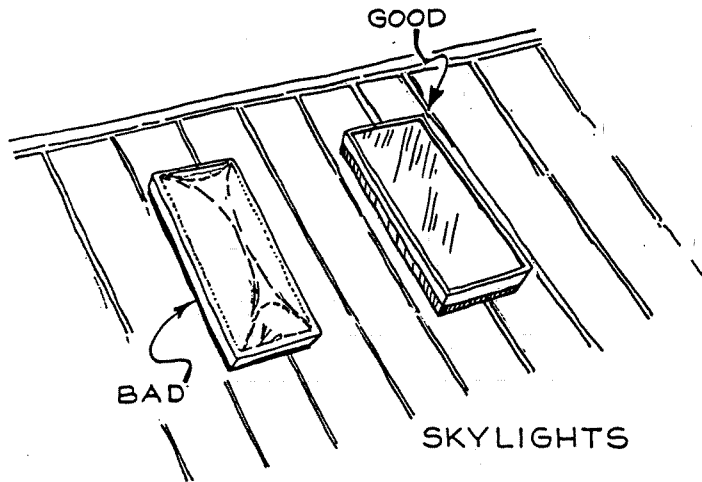
The Village of Lincoln has a great many late Victorian houses, a period which presented an interesting visual complexity of roof lines. Most are basically side gabled roofs but with cross gables, dormers, occasional bays, one tower and one salt box addition which liven the street considerably. The pitch of most is in the range of 8 in 12 to 12 in 12. However, a few simple Greek Revival, front gabled buildings have lower pitched roofs. There are mid-twentieth century houses in the village as well, most of which are small, traditional one and one-half story dwellings with side gabled roofs of less visual intricacy than the Victorian houses.

- i. Gable roofs are the preferred style.
- ii. Pitch from 8 in 12 to 12 in 12 is generally preferred.
- iii. Roof material should be standing seam metal, wood shingles or very dark composition shingles.
- iv. Random sized wood shakes are not appropriate except on rustic buildings such as the small early cottages, log houses and vernacular dwellings. The majority of Lincoln's buildings were constructed after the introduction and general use of machine cut, thin, evenly sized wood shingles.



- v. Shed roofs may be used on outbuildings or commercial buildings. They are not appropriate for residences except as porch roofs or on a rear addition to a house when the pitch should match the pitch of the roof above, if possible. A porch roof may have a lower or nearly flat pitch.
- vi. Catslide roofs are appropriate on rear additions.
- vii. Hip and gambrel roofs are not appropriate although one hip roof exists in the village. It is on a late 19th century house, originally built as The Orthodox Friends meeting house in a Classical Revival style. On this building it is appropriate.
- viii. Flat roofs or those with a very low pitch should be used only on outbuildings, porches or commercial buildings. There are no flat-roofed houses in the village and to introduce this roof type would be incongruous.
- ix. Mansard roofs are not typical of the village and are not appropriate.
- x. Solar panels may be used but must be carefully placed and an effort should be made to have them follow the pitch of the roof as closely as possible. They should be hidden from public view. They should not be raised above the roof.





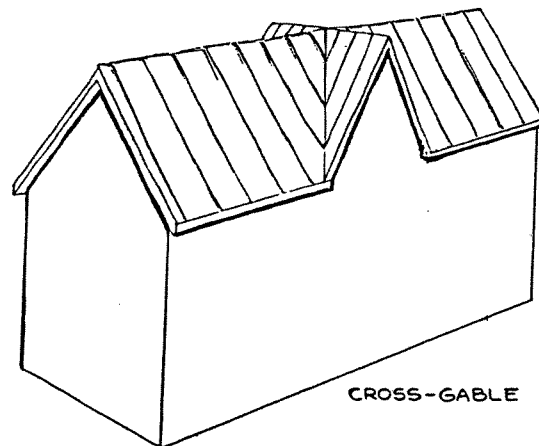
- x. Skylights may be allowed, but should be placed on the rear or sides of roofs. Flat skylights are preferred.

The Rural Area

The rural area of the Goose Creek District is architecturally characterized by side gabled roofs. Since the typical rural area house was either built before 1840 or is a derivation of the pre-Victorian styles, the roofs are uncomplicated. A few dwellings have dormers, often added 100 years or more after the original buildings' construction. These simple roofs achieve visual interest by the use of several levels, all in the same line and generally following the same pitch. Some houses had rear additions but typically the additions were added in a line. Few new houses appear to have been built in this area at the end of the 19th century although some were updated with cross gabled additions, dormers, bays or, in rare instances, with new roofs of another type than gabled.

- i. Gable roofs with a pitch from 8 in 12 to 12 in 12 are the preferred style.
- ii. Standing seam metal roofs are preferred; however, wood shingles, wood shakes or composition shingles may be used. Composition shingles should be of a dark, inconspicuous color. Slate or tile are not common. However, slate would be appropriate but tile, if used, should not be of the red, curved Spanish type.
- iii. Shed roofs may be used on outbuildings or commercial buildings. They may be used on rear additions to dwellings or as porch roofs.

- iv. Catslide roofs are appropriate for porches and rear additions on dwellings.
- v. Gambrel roofs are not appropriate as they are not typical of the locality.
- vi. Hip roofs are not recommended as they are not traditionally used in this area.
- vii. Flat or very low pitched roofs should only be used on outbuildings and porches. There are no flat roofed houses in the area and to introduce this style would be incongruous.
- viii. Mansard roofs appear only on buildings of late 19th century Victorian Second Empire design derivation. and should be true mansard, dual-pitched roofs with dormers. The dormers of a mansard roof project beyond the roof but do not project beyond the plane of the wall below them. The roof may have brackets below the eaves. However, the steeply pitched roof should clearly tie into the supporting wall below.
- ix. Solar panels may be used but must be carefully placed and an effort should be made to have them follow the pitch of the roof as closely as possible. They should not be visible from public roads, if possible. They should not be raised above the roof.
- x. Skylights should be placed on the rear or sides of roofs, if possible. Flat skylights are preferred.



c. ALDIE

The architecture of Aldie is varied and the village contains a number of 20th century structures. However, its overall architectural character is that of a 19th century village. Most buildings have gable roofs, some with a pitch lower than 9 in 12. However, a very low pitch is not appropriate to the overall visual aspect of the village and a pitch lower than 8 in 12 on a gable roof is not recommended. Some early to mid-20th century commercial buildings have flat roofs. One dwelling, of modified vernacular Greek Revival style, also has a flat or nearly flat roof.

- i. Gable roofs are the preferred style.
- ii. Roof pitch should be from 8 in 12 to 12 in 12.
- iii. Roof material should be standing seam metal, wood shingles or shakes or very dark composition shingles.
- iv. Shed roofs are appropriate on outbuildings or commercial buildings. They may be used on rear additions to dwellings or on porches.
- v. Catslide roofs may be used on rear additions to dwellings or on porches.
- vi. Gambrel roofs are not appropriate as they are not typical of the village or the area.
- vii. Hip roofs should not be encouraged as they are not typical of the area.
- viii. Flat or very low pitched roofs are appropriate for commercial buildings and small outbuildings. They should not be used on dwellings except on porches. They are suitable to houses of the Adam or the high Greek Revival styles and represent a degree of sophistication which would only be suitable for a large house on a large lot. The existing example adds variety to the village but the addition of more would be incompatible with the village character.
- ix. Mansard roofs are not typical of the village and are not appropriate.
- x. Solar panels may be used but must be carefully placed and an effort should be made to have them follow the pitch of the roof as closely as possible. They should not be visible from the public streets. They should not be raised above the roof.

- xi. Skylights should be placed on the rear or sides of the roof. Flat skylights are preferred.

d. TAYLORSTOWN

Buildings in Taylorstown typically have gable roofs except for the store which has a hip roof.

- i. Gable roofs are the preferred style.
- ii. Roof pitch should be from 8 in 12 to 12 in 12.
- iii. Roof material should be standing seam metal, wood shingles or very dark composition shingles.
- iv. Catslide roofs may be used for porches and rear additions on dwellings.
- v. Gambrel roofs are not appropriate as they are not typical of the locality or the area.
- vi. Mansard roofs are not typical of the village and are not appropriate.
- vii. Solar panels may be used but must be carefully placed and an effort should be made to have them follow the pitch of the roof as closely as possible. They should not be visible from the public streets. They should not be raised above the roof.
- viii. Skylights should be placed on the rear or sides of the roof. Flat skylights are preferred.

e. OATLANDS

The main house on the Oatlands plantation has a low hipped roof hidden by a parapet and appearing to be flat when viewed from the ground. Some of the contemporary out-buildings echo the style of the main house and also have low hip roofs without the parapet. Those buildings near the main house were designed as part of a sophisticated complex of buildings. Buildings in the main house complex but constructed in the early 20th century were designed with similar roof treatments. However, other buildings in the District, once part of the plantation, were less formal and followed the traditional vernacular design of the late 18th and early 19th century. The roofs are gabled on dwellings and on the church and school.

- i. Gable roofs are the preferred style.
- ii. Roof pitch should be from 8 in 12 to 12 in 12.

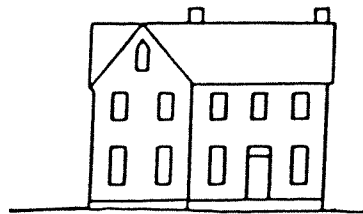
- iii. Roof material should be standing seam metal, wood shingles or shakes or very dark composition shingles.
- iv. Catslide roofs may be used for porches and rear additions on dwellings.
- v. Shed roofs may be used on outbuildings, rear additions and porches.
- vi. Gambrel and mansard roofs are not appropriate as they are not typical of the locality or the area.
- vii. Since the hipped roof is a significant feature of the main complex of buildings at Oatlands, it should not be used elsewhere in the District in order to retain the primacy of that complex.
- viii. Flat roofs should not be used on dwellings but may be used on outbuildings.
- ix. Solar panels may be used but must be carefully placed and an effort made to have them follow the pitch of the roof as closely as possible. They should not be visible from public roads unless no other location would be technically effective. They should not be raised above the roof.
- x. Skylights should be flat and placed on the rear of the roof, if possible.



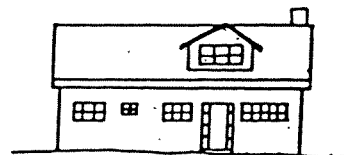
5. Door and Window Design

The relationship of the solid spaces of a building's facade to the voids of windows and doors or to additional elements such as porches and balconies is the major source of the structure's rhythm and balance, creating a facade pattern or, in the larger picture, a street pattern since the buildings themselves and the open space between them are rhythmically comparable to the facades of individual buildings. This repetition of alternate elements is generally very orderly in the structures of all the County's historic districts. Among the oldest buildings symmetrical arrangement of doors and windows predominates. Windows have a vertical character, being longer than they are wide. Doorways represent a focal point and are often centered. Victorian houses are more likely to have off-center doorways and asymmetrical balance. Windows have an even more vertical character, designed to accentuate height and sometimes embellished with unusually shaped tops. This good sense of rhythm and balance is characteristic of Loudoun County's architecture and it is important that this be maintained by new construction in all the districts. In the village districts such as Waterford, Aldie and Taylorstown, the relationship of all the buildings to each other and to the space which surrounds them is a vital consideration.

BUILDING CHARACTER

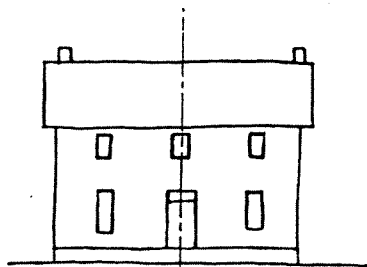


VERTICAL
PREDOMINATES WITHIN THE
COUNTY'S HISTORIC DISTRICTS

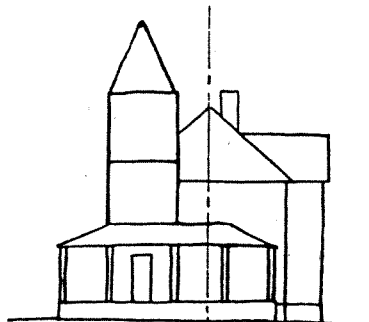


HORIZONTAL
OCCURS IN STRUCTURES OF
THE 20TH CENTURY

BALANCE



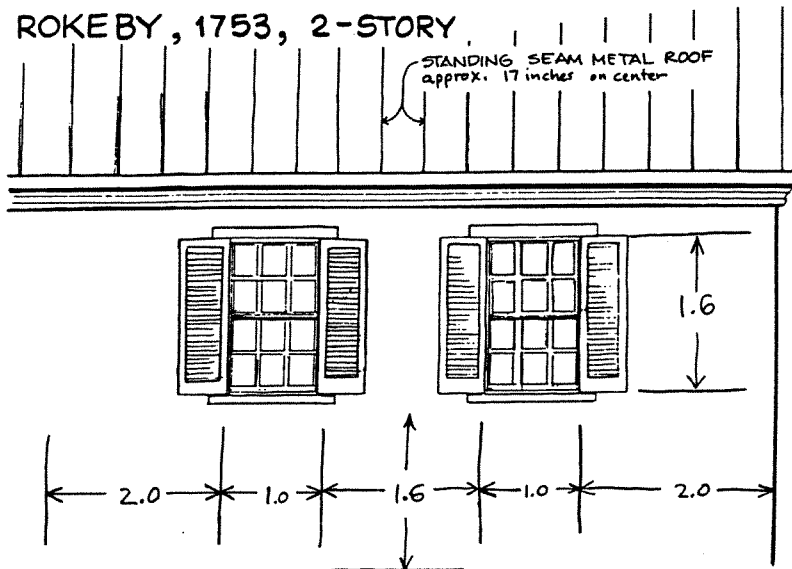
SYMMETRIC



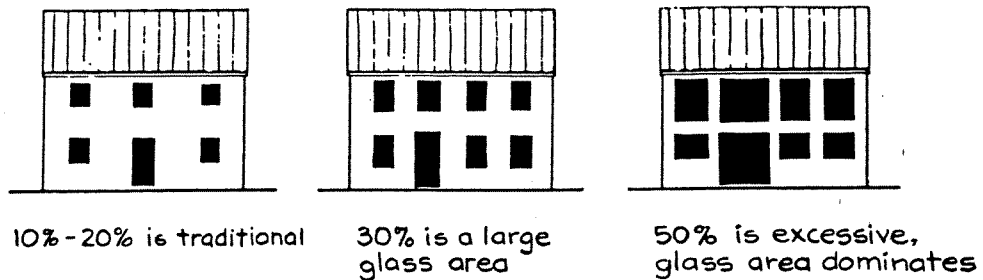
ASYMMETRIC

Windows and doors represent the major source of structural rhythm in individual buildings and are of primary importance in evaluating a proposed design. In all the districts rhythm is very orderly and even, although not always creating a symmetrical facade. The spacing between openings is generally well proportioned, carrying out a balanced rhythm. Space occupied by openings is not exactly the same as the wall space between openings.

PROPORTIONAL ASPECT OF AN EARLY LOUDOUN BRICK HOME ROKEBY, 1753, 2-STORY

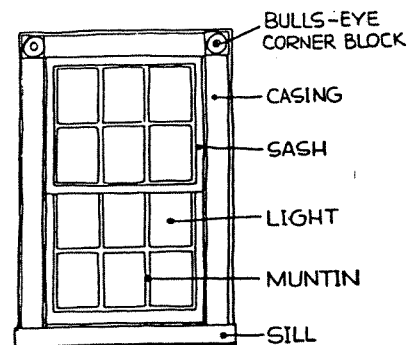


Usually solid spaces are larger than voids by an ordered ratio. Perfect symmetry is not always maintained but the relationship of the spaces is carried out. If a doorway is off center the facade is balanced by an extra window. Monotony is avoided but the essential sense of order typical of the 18th and 19th centuries is evident. Late 19th century Victorian rhythm is less symmetrical but visual balance is achieved by the use of bay windows, towers and porches.



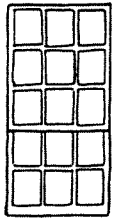
Windows and doors, in addition to being a major source of order and rhythm on building facades, are important in establishing the style and character of buildings. Traditionally windows covered approximately 20% of the facade of a dwelling. Large expanses of glass dominating a facade or windows linked in more than pairs are incongruous in the districts.

WINDOW PARTS

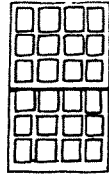


a. Windows:

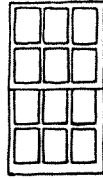
The proportions of windows and of the glass panes which compose a window are very important in establishing the overall rhythm of a structure and in the design of the window itself. Generally, earlier buildings had smaller glass panes and smaller overall window sizes. Glass sizes of 8" x 10" and a width:height ratio of 1:1.2 were common while the window opening itself including the architrave and sill might be 33" x 54" producing a width:length ratio of 1:1.6. In Later Federal and Victorian windows, the size of the glass panes increased, e.g.: 10" x 14" while the width:length ratio also changes to 1:1.4. The window opening itself increased in size with the width:length ratio rising to 1:1.85. The introduction of drawn glass permitted major simplification of window construction and panes of 24" x 24" or 24" x 36" became possible. Paradoxically Victorian and Edwardian enthusiasm for intricate effects and detail reversed this technical and economic trend with a variety



Nine-over-six



Multi-pane



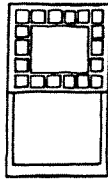
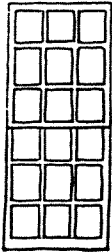
Six-over-six



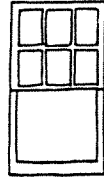
Two-over-two

WINDOW STYLES

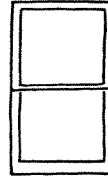
Nine-over-nine



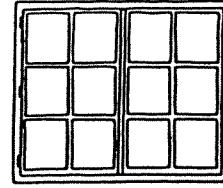
Multi-over-one



Six-over-one



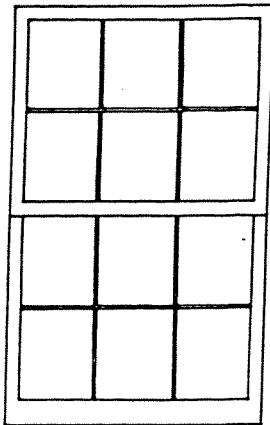
One-over-one



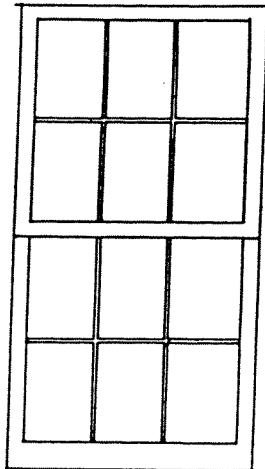
Casement

of window frame arrangements such as one pane 20" x 20" surrounded by small panes of 2" x 4" or 2" x 2" in size. The window openings, however, increased in size reflecting the higher ceilings associated with the late 19th century while the width:length ratio might increase to 1:2 or 1:2.3. This trend towards even longer windows may have been a product of visual harmony when shutters were often used by Victorian home builders. Shutters increase the apparent width of a window while they raise the apparent

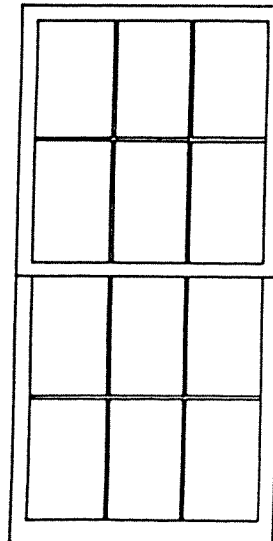
1:1.6



1:1.85



1:2.1

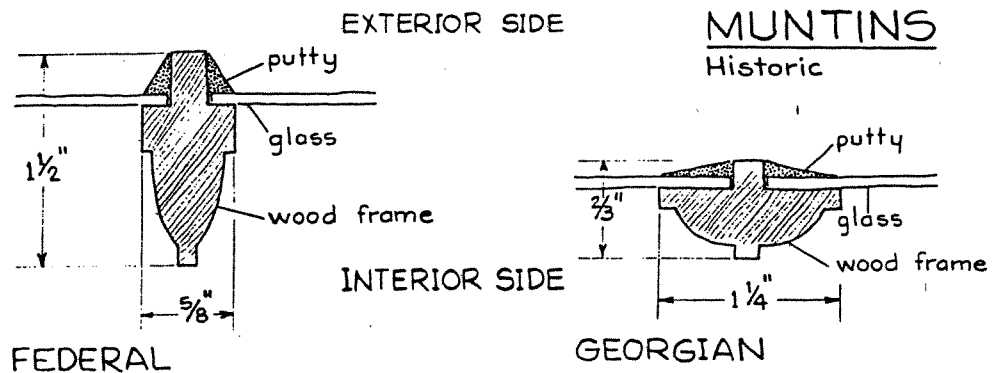


WINDOW OPENING RATIOS

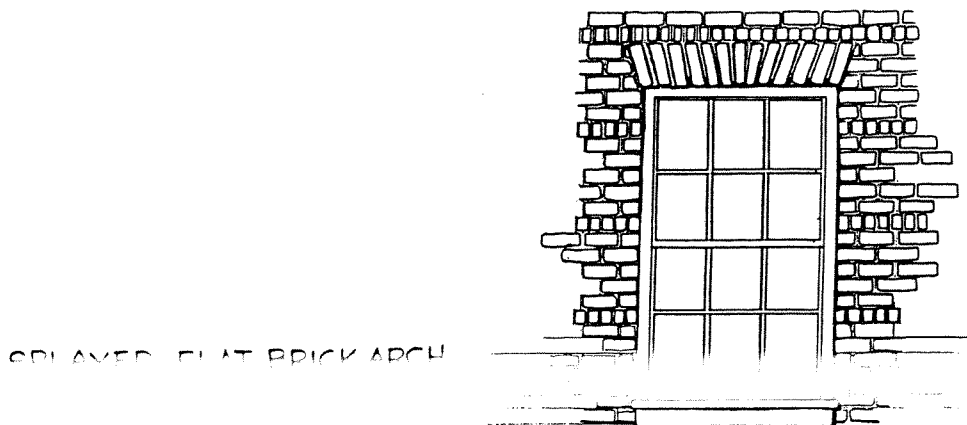
Six-over-six

area of void in a facade. The early houses generally did not have shutters and when they were added in the mid 19th century, the rhythm of the facade was altered. Sometimes visual awkwardness was the result with shutters almost covering the solid wall space between the windows. More often the addition of shutters was a pleasing one although it still altered the rhythm.

Windows of mid to late 18th century buildings were typically sash-type, larger on the ground floor than on the second story. (Casement windows belong to a period that is earlier than the settlement of Loudoun County.) Often the sash were nine over six or six over nine panes on the ground floor and six over six on the second. They were usually regularly spaced and vertically aligned on front facades of full two story buildings although irregularities were frequent on the side and rear facades. Trim was typically flat, plain or possibly beaded wood casings,

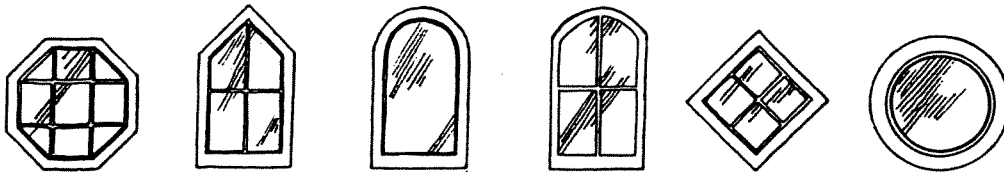


set flush with the outer wall. Muntins (also called mullions), the vertical posts dividing the window into two or more lights, were of wood, the sills plain timber. In brick houses, splayed brick jack arches surmounted windows and often doors. Early frame houses had simple surrounds. Doorways were generally simple although some Federal town houses have beautifully carved trim. Second story windows reached a point close to the cornice of the building. Shutters were not common.

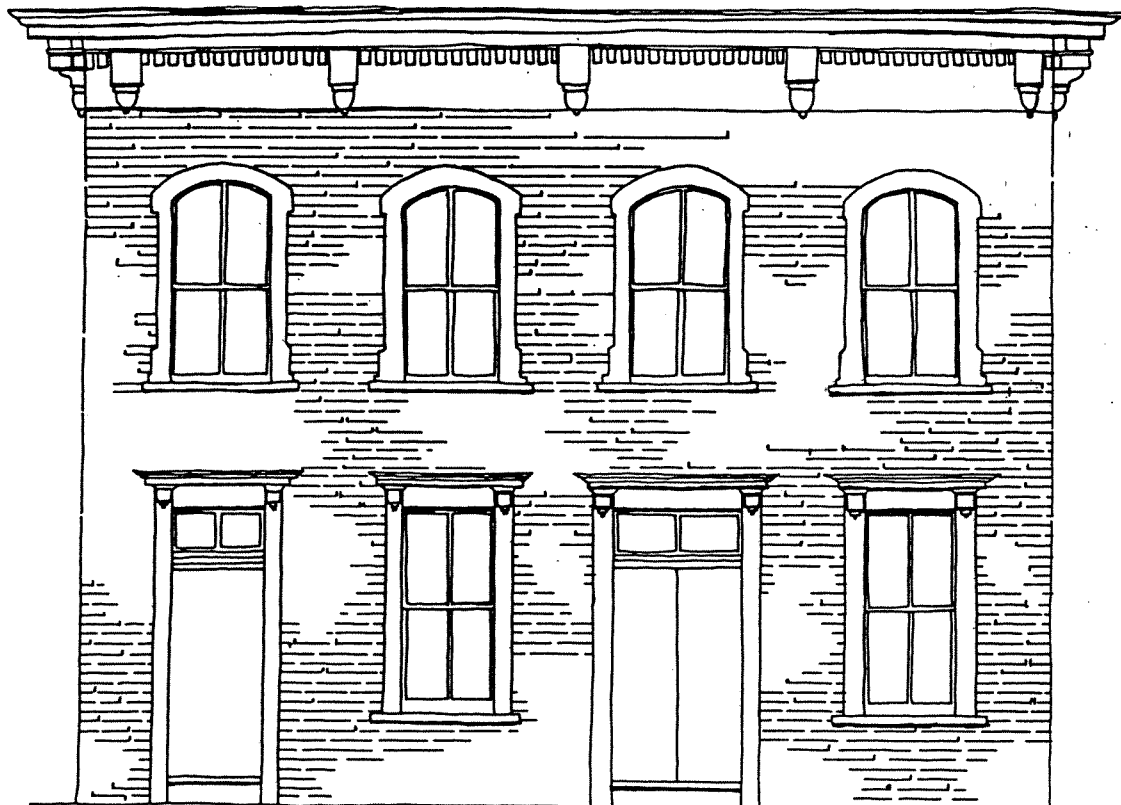


The 19th century brought more elaborate window design. The Federal style was characterized by more delicacy and emphasis on classical models. Windows still tended to be longer on the ground floor where ceilings were often higher than those of the second story. Brick was more often used in construction and windows were surmounted by splayed brick jack arches or occasionally, in very elaborate dwellings, by stone lintels. Wood lintels were sometimes used; occasionally designed to simulate stone and by mid-century many appeared as flat lintels with square bull's eye blocks at the ends. Sometimes (notably in Leesburg) these blocks were dropped below the level of the lintel, but more often they were level with the lintel forming a decorative finish. A few houses such as Oatlands had the embellishment of a Palladian window centered over the doorway. Window surrounds (architraves) became more elaborately molded as the century progressed. Shutters, most often louvered to allow air circulation, came into general use by the middle of the century. Windows were still very regularly placed on the front facades but, on the second story facades, they were lowered from the cornice as the ceilings became higher. Window panes were larger but their number remained essentially the same until the second half of the century when there were quite radical changes in the more sophisticated examples of the County's architecture.

SHAPED WINDOWS



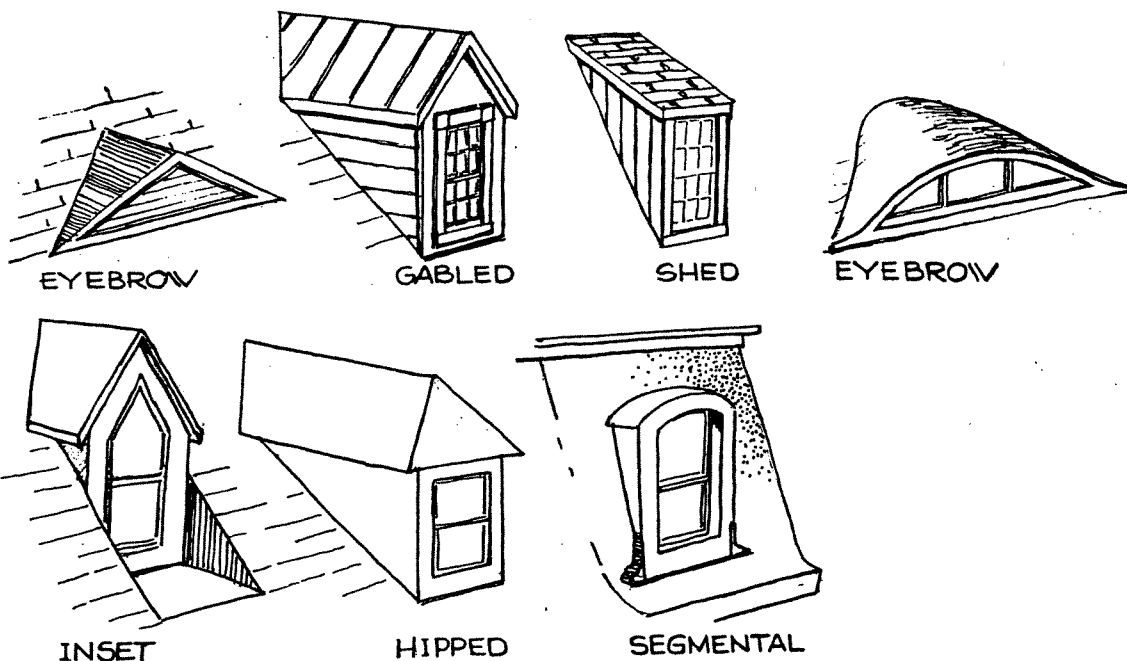
The second half of the 19th century introduced a number of new architectural styles although many houses continued to be built following the plans of earlier dwellings with only slight differences in detail or trim to mark their later period. Glass was cheaper and could be easily produced in large sheets, so panes were larger; two over two, one over one or perhaps two over one. Some windows had a single lower pane with one large pane surrounded by a number of small panes in the upper sash. Windows were often designed in unusual shapes. Curved or pointed arch shapes were used in the popular cross gables and dormers.



WATERFORD POST OFFICE
ITALIANATE

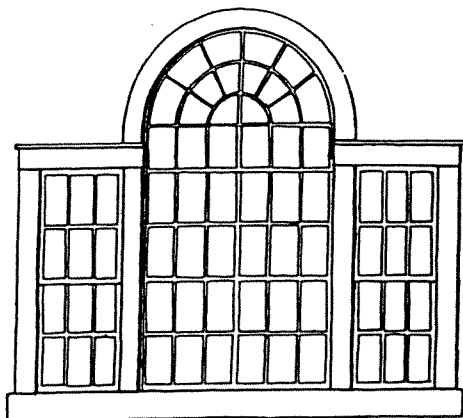
The windows of Italianate houses or commercial buildings had gently curved segmental upper sashes. Surrounds were deeply molded; lintels might project beyond the surrounds and even overhang them as hoods. Shutters might be eliminated although the climate favored their use and they often appeared on both residential and commercial Victorian buildings. They were almost always louvered and always functional. Where windows were set in close pairs, shutters unfolded to cover both halves of a window from one side. Bay windows of various shapes appeared on houses of the last quarter of the century. One of the characteristics of windows in Queen Anne houses was variety of shape and trim. Round, pointed or other unusually shaped windows were used. Stained or colored glass was set in elaborately designed lead in a few houses in affluent towns or on very prosperous farms.

DORMER TYPES

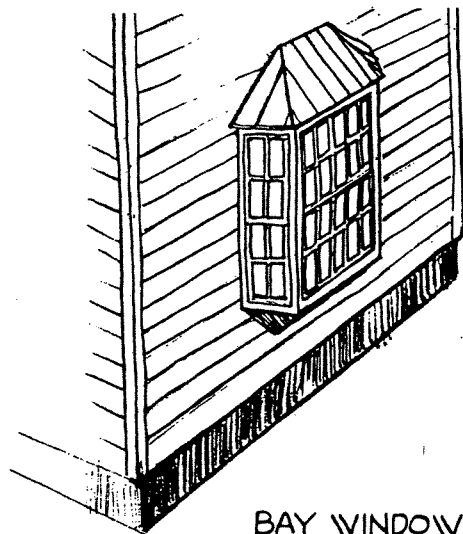


Dormer windows are a traditional form but their shape and proportions require careful consideration. The style most frequently used in Loudoun County was gabled roof dormers, rising from the roof surface rather than wall dormers which rise into the roof from the top of the wall. Cross gables were popular on Victorian houses, sometimes with more than one window within the gable. Turn-of-the-century square Colonial Revival houses with hip roofs often had hipped roof dormers. Shed roof dormers are very rare; eyebrow, segmental and arched dormers are almost nonexistent because of the area's lack of the basic styles with which they are associated such as Bungalow, Italianate, Second Empire, and Gothic Revival. The critical element in considering applications which incorporate dormer windows in the design is compatibility with the basic style of the building, with the roof's style and pitch and the proportion of the dormers in relation to the size of the roof. Dormers should not dominate the roof plane, nor should they be so small or oddly spaced as to be distracting. Large shed dormers which leave little roof visible are generally inappropriate especially on the front of a building. Roof dormers, the most common type in Loudoun County, should generally be placed near the center of the roof's height. Dormers should be vertically or symmetrically aligned with the windows beneath them.

Bay windows were a popular feature of the eclectic Victorian styles. On earlier styles bay windows were primarily applied to commercial buildings for display purposes. They were uncommon on Loudoun County's Georgian and Federal houses. Bay windows were used on Gothic Revival structures in the mid-19th century and were a particular feature of the Queen Anne and Colonial Revival styles. It is perhaps this latter style which has led some people to believe bay windows represent a typical feature of early American Architecture. Bay windows should be compatible with the overall style of the building to which they are applied.



PALLADIAN WINDOW

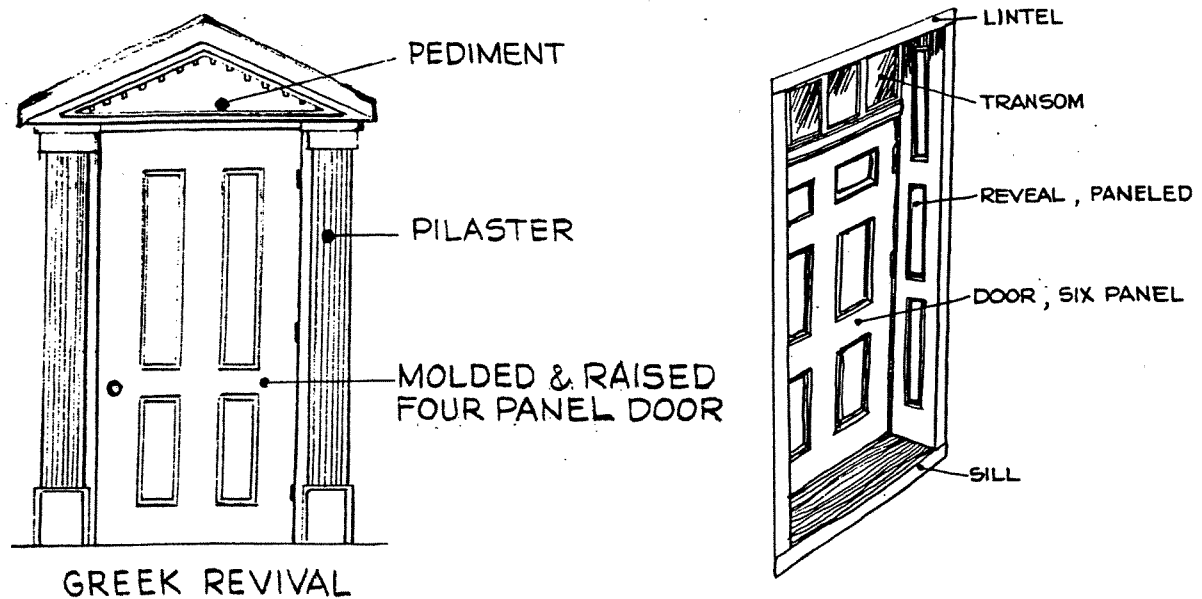


BAY WINDOW

Bay windows should not be added to houses built before 1840. They are appropriate on Victorian and Colonial Revival buildings.

Unusually shaped windows were not used on residential structures in Loudoun County until the late 19th century. Palladian windows are inappropriate on additions to 18th or early 19th century residences except for the rather rare, very formal buildings such as Oatlands. They are suitable for late 19th century and 20th century Colonial and Georgian Revival houses and to the eclectic Victorian designs.

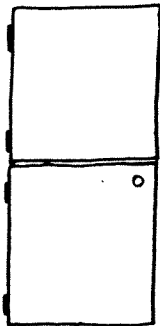
DOOR PARTS



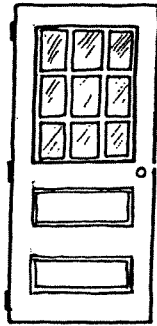
b. Doors and Entrances:

Doors, like windows, progressed from very simple to elaborate. The earliest were plain vertical tongue and groove or board and batten doors sometimes ornamented with beading on the small two-or three-bay cottages. These were sealed by plain board casings and were set flush with the outside of the walls. Later, doors of the end of the 18th and the first half of the 19th centuries were panelled, often with six raised panels in pairs of unequal size and the door was recessed in the depth of the wall. The wooden reveal might also be panelled. The casing and surround were molded, sometimes elaborately decorated with pilasters or carving and transoms of three or four square panes were introduced over the door and later sidelights were used, generally without the overhead transom. Occasionally, on more formal houses, a fanlight was used, generally with its panes held by wood although the example at Oatlands is made with lead. Sometimes elaborate trim such as rope molding and flat or rounded pilasters may be seen, particularly in Waterford. Double doors were not common until the last half of the 19th century. At that time the transom might have been made of stained or colored glass. Italianate buildings, both residential and commercial, utilized bracketed or elaborate sawn and applied designs over the doors and windows.

DOORS



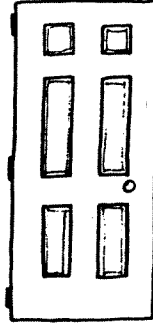
DUTCH
19TH Century



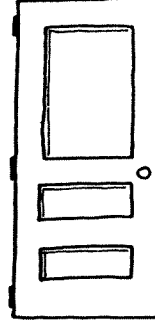
9-LIGHT
Colonial
Revival



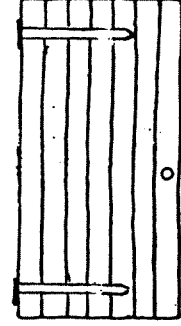
GLASS
Modern



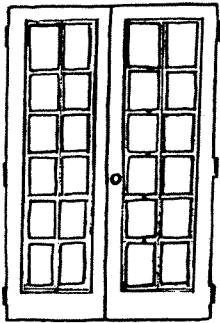
SIX
PANEL
Georgian
Federal



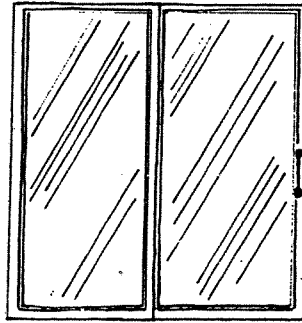
THREE
PANEL
Early
20TH Century



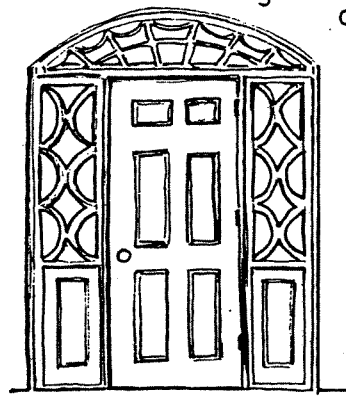
BATTEN
WITH STRAP
HINGES
18TH Century
Cottage



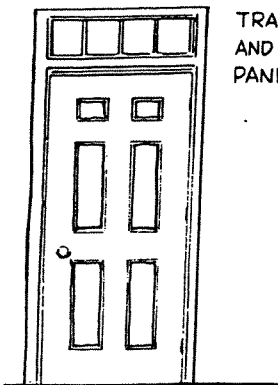
FRENCH
20TH Century



METAL FRAME
SLIDING GLASS
Mid 20TH Century

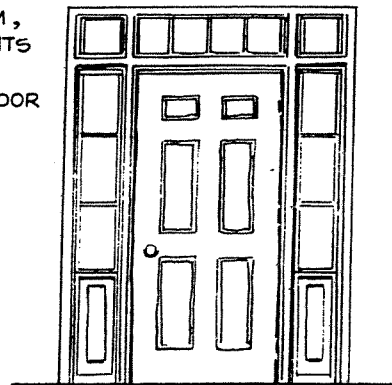


ELLIPTICAL FANLIGHT
WITH SIDELIGHTS
Adam and
Colonial Revival



TRANSOM
AND SIX
PANEL DOOR

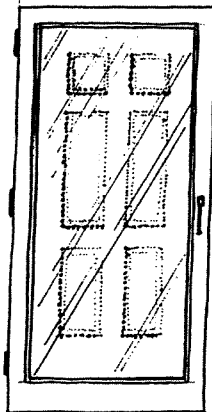
TRANSOM,
SIDELIGHTS
AND SIX
PANEL DOOR



a. WATERFORD

- i. Scale, rhythm and proportion are of paramount importance. Existing patterns should be followed.
- ii. Stock door architraves and trim, especially of the Federal type, should be used with caution. If they have a one dimensional, shallow quality, as is often the case, they should not be permitted. (They would be too easily compared with the real Federal doorways and would, therefore, be very conspicuous.)
- iii. The addition of louvered glass doors and windows, picture windows and/or sliding glass doors to existing buildings should not be permitted if visible from any point of public view. On contemporary style structures they must be very carefully integrated into the overall facade of the building.
- iv. Flat plastic or wood snap-in muntins should not be used. Muntins should be molded. Wood is the preferred material for muntins.
- v. The frames of storm windows and screens should be colored to match the window trim.
- vi. Ornamental storm doors should not be used. They should be quite plain, showing as much of the wooden door behind as possible and colored to match the door.

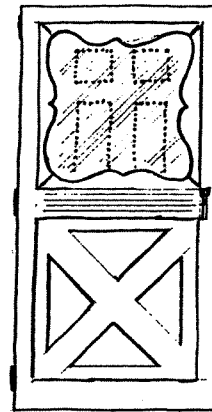
APPROPRIATE



Original Door Visible
Behind Glass

STORM DOORS

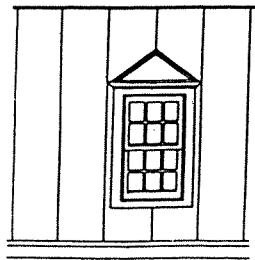
INAPPROPRIATE



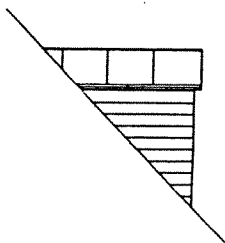
"Crossbuck" Type
Stamped Metal
Storm Door

- vii. Window openings should occupy 15% - 20% of the facade of single-family dwellings. Rowhouse windows may occupy as much as 30% because those buildings are narrow with less visible facade and no light from the sides.
- viii. Dormers should typically be roof rather than wall dormers. Dormers should suit the style of the house to which they are attached. Gabled dormers are more appropriate for the Federal style buildings which dominate in Waterford. Their location on the roof should enhance the balance of the entire structure. Large shed dormers are generally inappropriate as they dominate the roof rather than complement it.

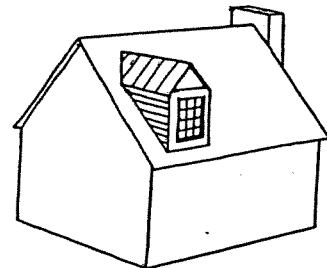
FRONT ELEVATION



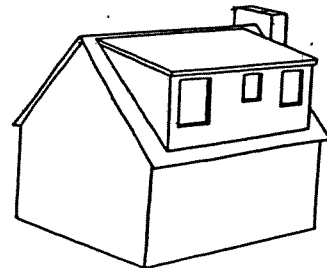
SIDE ELEVATION



TYPICAL
GABLED DORMER



APPROPRIATE



INAPPROPRIATE

DORMER
DESIGN

- ix. Bay windows should not be added to houses built before 1840. They are appropriate on Victorian and Colonial Revival buildings.
- x. Doors and windows on historic commercial structures should conform to the style and period of the historic building. Swinging glass doors with metal frames and other comparable modern designs are inappropriate additions to existing buildings. Original windows should

not be removed and replaced by show windows of an earlier period and/or different region. Neither should they be replaced by metal framed windows or windows of a different scale and proportion from the original windows. In new construction, the doors and windows should be compatible with the style of the new building. Natural materials are preferred and the design of the openings should maintain the facade pattern established by existing buildings.

- xi. Windows in brick houses should generally be surmounted by flat, splayed brick jack arches. Stone keystone arches are not suitable for those districts where the native architecture is characterized by simplicity. Doors of brick structures may have similar flat arches or transom lights may be used. Bull's eye corner blocks on the architrave may be used if the style of the building is compatible.

b. GOOSE CREEK, ALDIE, TAYLORSTOWN, OATLANDS

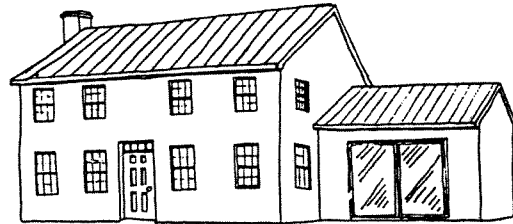
- i. Scale, rhythm and proportion are of paramount importance. Existing patterns should be followed.
- ii. Door and window design of both new construction and additions to existing buildings should be simple. Fanlights and pilasters were uncommon until the 20th century and are not encouraged. Simple small paned rectangular sidelights or transoms are appropriate. Some large country houses may appropriately use more elaborate window and door treatment.
- iii. Stock doorways, especially of the Federal style should be used with great caution as they often have a one dimensional quality that is particularly inappropriate when it is near a true period doorway.
- iv. Flat plastic or wood snap-in muntins should not be used. Muntins should be molded. Wood is the preferred material.
- v. Frames of storm windows and screens should be colored to match the window trim.
- vi. Ornamental storm doors should not be used. They should be quite plain, showing as much of the wooden door behind as possible and should be colored to match the door.
- vii. Louvered glass doors and windows or sliding glass doors should not be used on 18th and 19th century houses where visible from public streets and walkways. On contemporary style houses or additions they must be very carefully integrated into the overall facade of the house.

- viii. Window and door surrounds should be flat and plain with no ornamentation beyond beading on log and early stone houses. On other houses the general simplicity of the architecture of the districts should be considered when designing moldings. In new construction the style of the proposed building should dictate the degree of elaboration of door and window treatment.
- ix. Windows in brick houses should generally be surmounted by flat, splayed brick jack arches. Stone keystone arches are not suitable for these districts where the native architecture is characterized by simplicity. Doors of brick structures may have similar flat arches or transom lights may be used. Bull's eye corner blocks on the architrave may be used if the style of the building is compatible.
- x. Late 19th and early 20th century buildings almost always have sash windows with two lights over two or one over one. Buildings constructed before 1870 usually had small paned sash windows with six over nine panes or six over six. Casement windows do not appear. New construction and additions to existing structures should be visually and proportionally related to the existing designs.
- xi. Picture windows are not appropriate where visible from any public road or walkway.
- xii. Dormers should suit the style of the house to which they are attached. They should typically be roof rather than wall dormers. Gabled dormers are more appropriate for Federal style buildings. Their location on the roof should enhance the balance of the entire structure. Large shed dormers are generally inappropriate as they dominate the roof rather than complement it.
- xiii. Bay windows should not be added to houses built before 1840. They are appropriate on Victorian and Colonial Revival buildings.



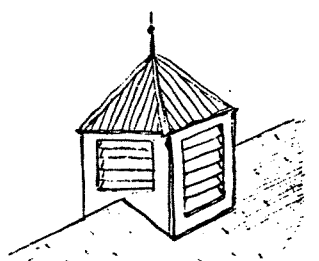
APPROPRIATE-Addition has:

- a. windows similar to original
- b. mass subordinate to original structure
- c. details and finish similar to original

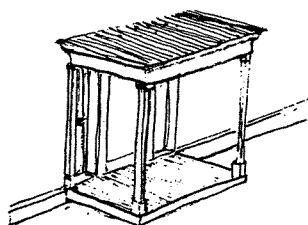


INAPPROPRIATE-Addition has:

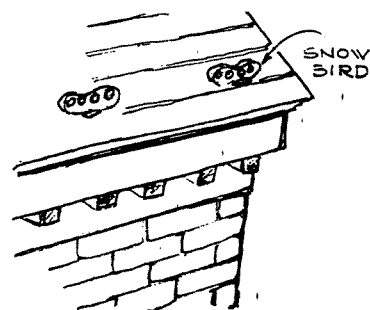
- a. windows not similar to original
- b. doors not similar to original
- c. sliding glass door visible



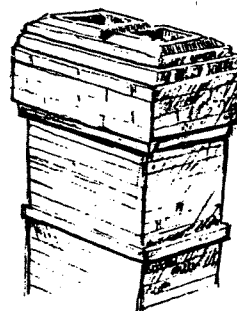
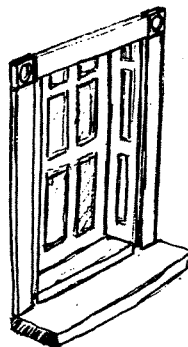
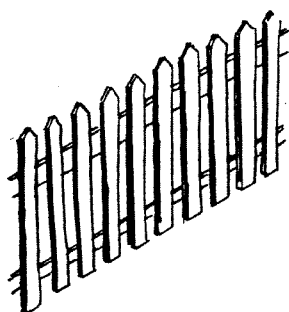
CUPOLA
FENCE STYLE



PORCH
DOOR & TRIM



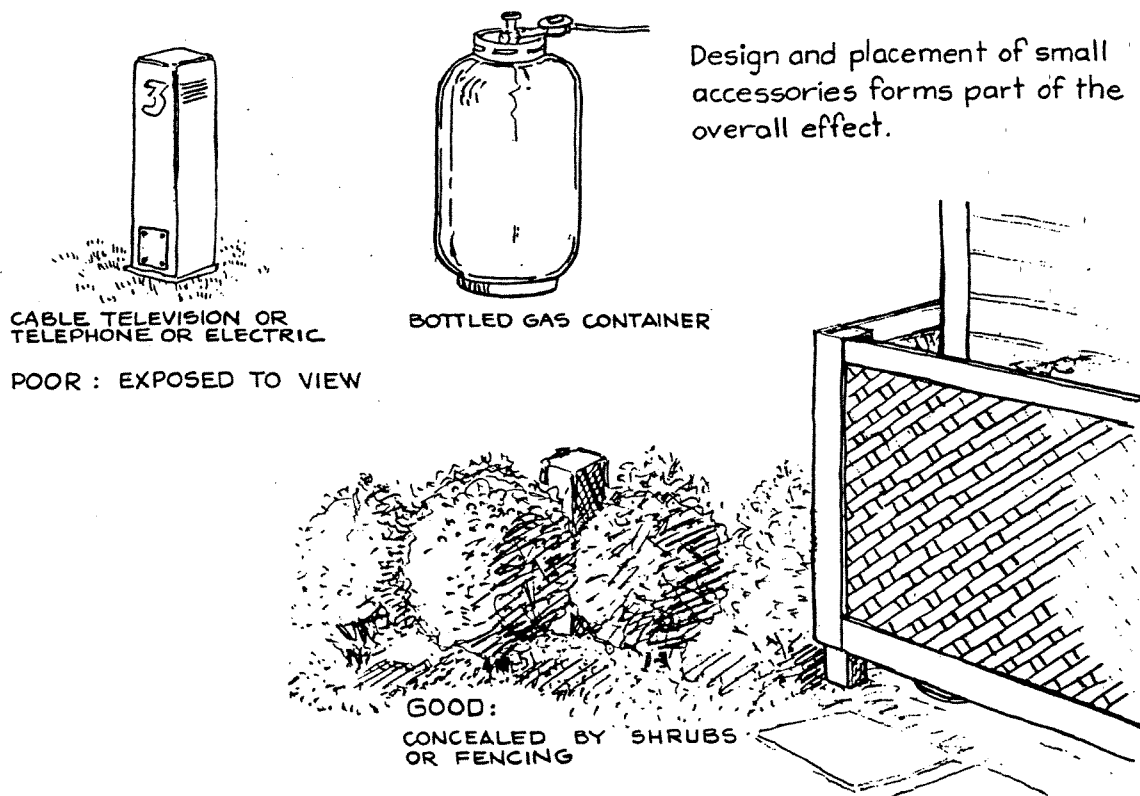
CORNICE
CHIMNEY SHAPE



6. Details

Details are of paramount importance in maintaining a characteristic atmosphere. New construction in any of the Districts should employ some of the details typical of that District. A new building in a contemporary style can be helped to fit comfortably with its older neighbors by the adaptation of a few details typical of the earlier structures. These may include cupolas, porches, cornice designs, chimney shapes, shutters, window trim, door panelling, porch railings and fence styles.

Small accessories or attachments to buildings are important as their design and placement may prove to be visual distractions that can spoil an otherwise pleasing effect. These include various types of meters, telephone connections, bottled gas containers, cable television hookups, letterboxes and light fixtures. Larger accessories such as bottled gas containers or air conditioning mechanisms should be screened. Cable Television junction boxes must not be visible from the public right-of-way. Postal box stations and similar accessory structures should be enclosed and the enclosure shall be subject to review by the Historic District Review Committee. Utility attachments should be so placed that they are out of sight of public roads and walkways or on the side or rear facades of buildings. Other small accessories such as lighting fixtures should complement the style of the structure to which they are



a. WATERFORD

- i. Chimneys added to existing buildings should be interior except in the 18th century cottage style buildings. The exterior material of chimneys should be real brick or stone or they should be stuccoed. Uncovered metal pipe chimneys, while not generally appropriate, are sometimes acceptable on informal buildings. Siding covered metal pipe chimneys are not appropriate; their artificiality contrasts too strongly with neighboring chimneys.
- ii. Wooden shutters are preferred in all cases. Renovations, restorations and additions to existing buildings should not use shutters of man-made materials. Such materials may be considered for new construction provided the new construction is in an area separated from the major collection of old buildings in order that the contrast between real and artificial material not be emphasized.

Shutters should be proportioned to cover windows and doors even if they are fixed in place. They should be hung on hinges and care should be taken to assure that they are hung right side up. (When open, the louvers

LOG NOTCH SYSTEMS

SURFACE TREATMENT

PEELED or
SHAVED



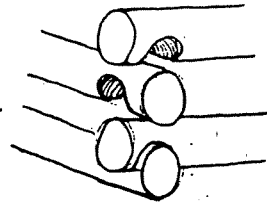
HEWN



SAWN

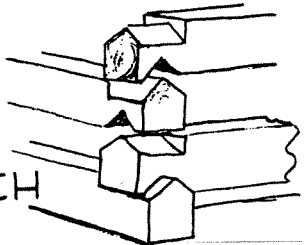


SADDLE

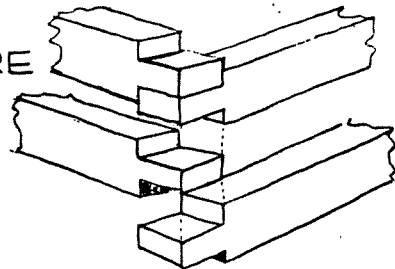


NOT USED IN LOUDOUN COUNTY

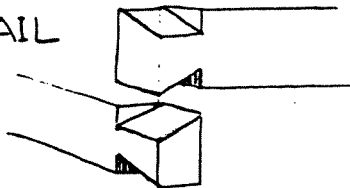
V-NOTCH



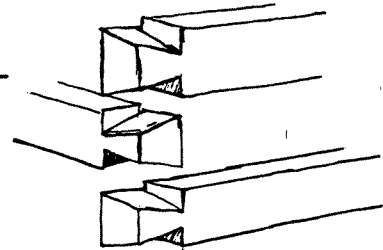
SQUARE



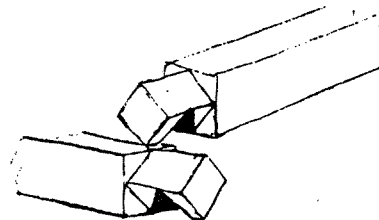
HALF-
DOVETAIL



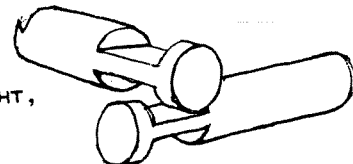
FULL-
DOVETAIL



DIAMOND
NOTCH

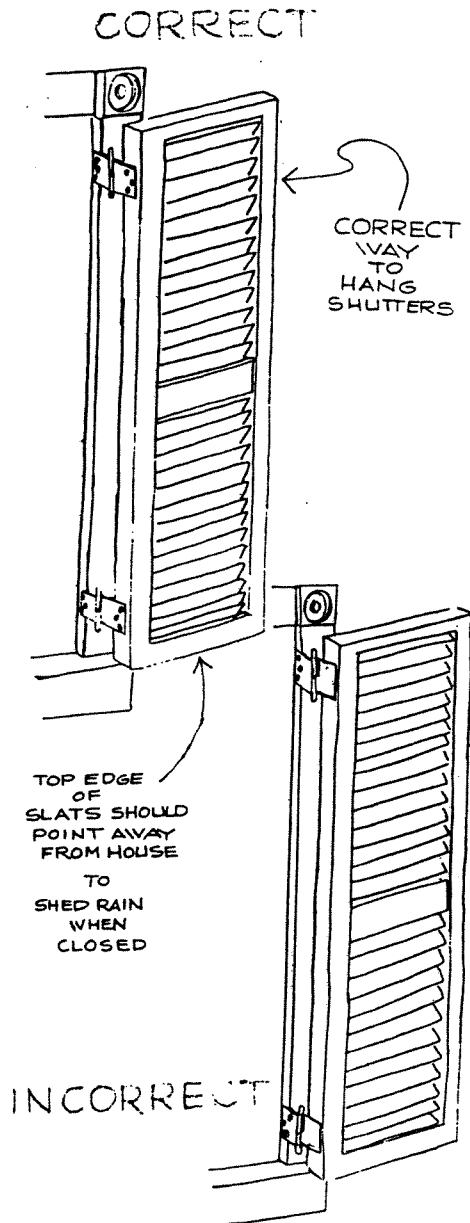


LINCOLN
LOG

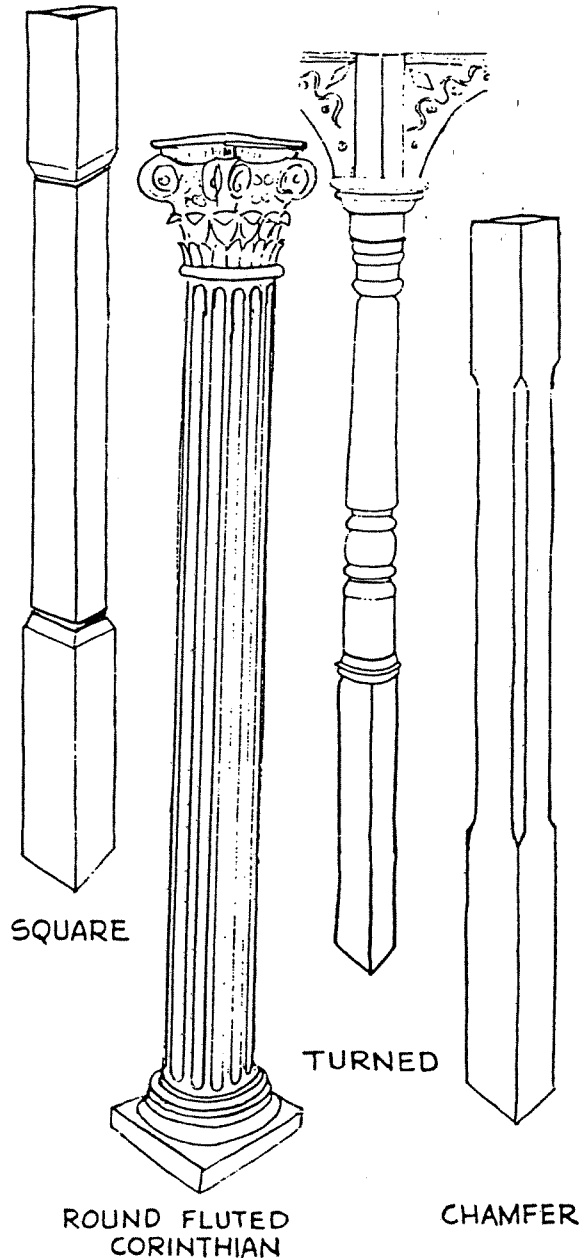


INVENTED BY SON OF FRANK LLOYD WRIGHT,
USED IN EXTREMELY SMALL SCALE
STRUCTURES

SHUTTERS



PORCH COLUMNS

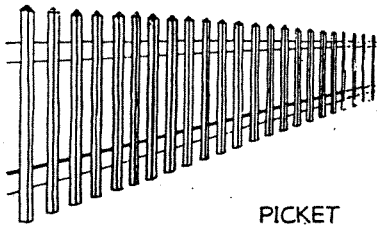


will be pointing up and out.) Novelty shutters such as solid shutters with cut out designs of acorns, trees, etc. should not be used.

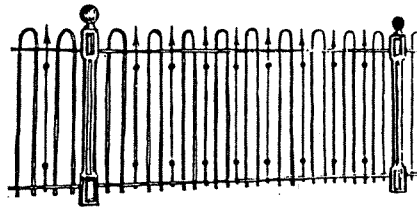
- iii. Trim should be made of natural wood. Porch pillars should not be metal or other man-made material except where the material is historically accurate or where it is visually indistinguishable from wood trim.

period are not suitable.

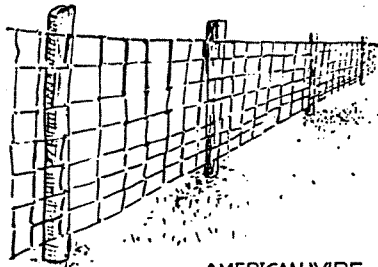
FENCE STYLES



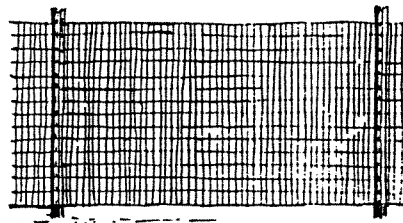
PICKET



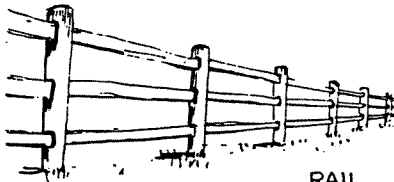
IRON



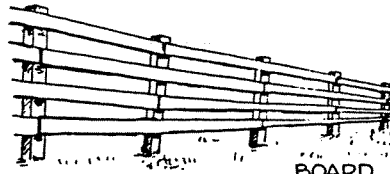
AMERICAN WIRE



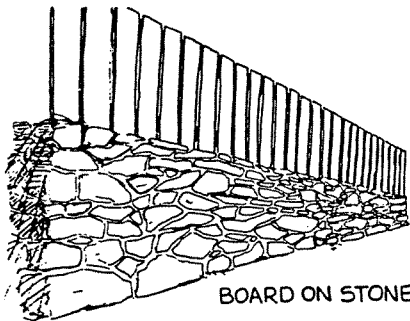
1x2 WIRE & METAL POSTS



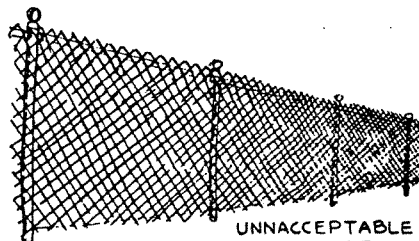
RAIL



BOARD

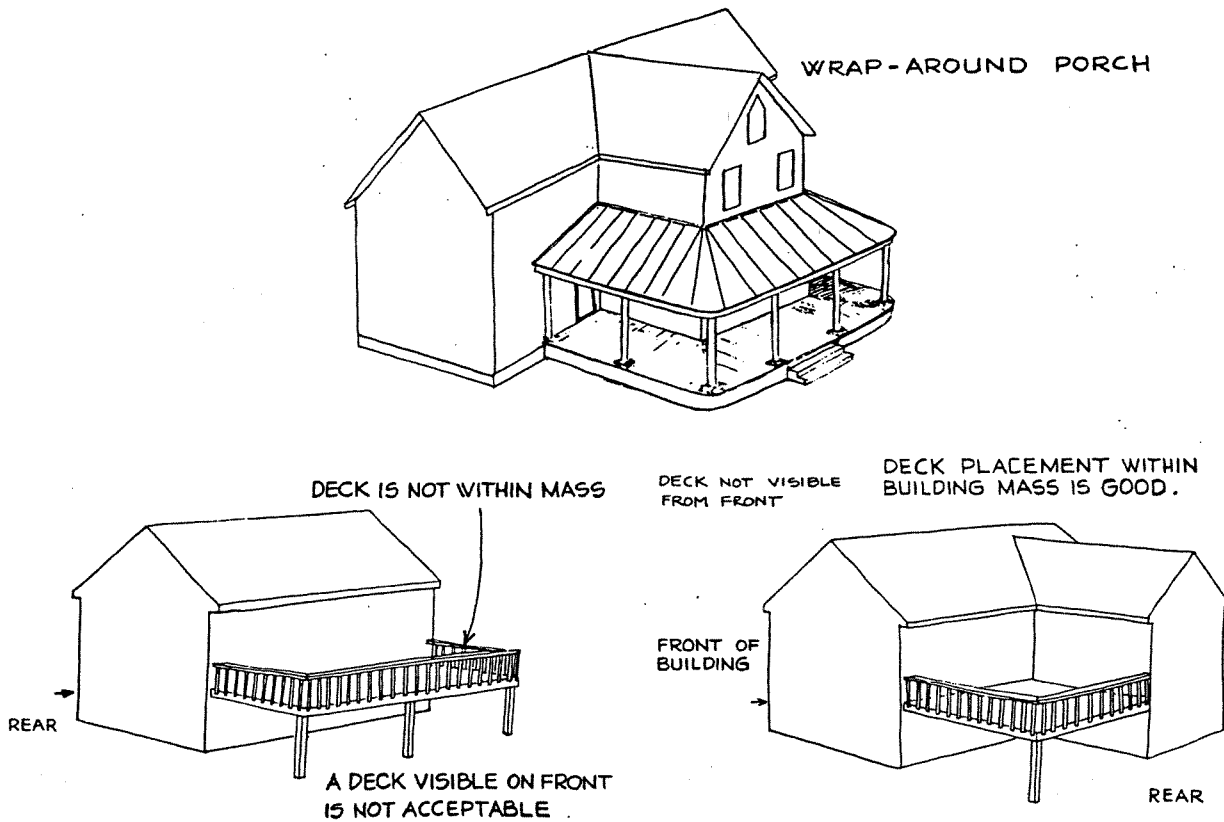


BOARD ON STONE

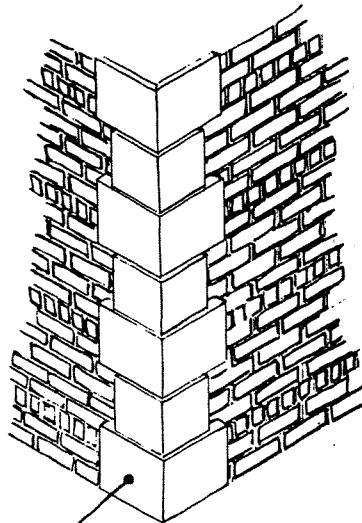
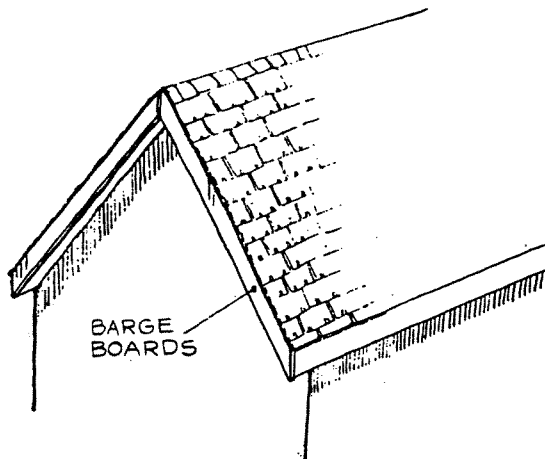


UNACCEPTABLE
IN HISTORIC DISTRICT
CHAIN LINK

- v. Fence and wall styles and materials are an important element in the streetscape. Wood is a traditional material in the form of pickets, horizontal boards, and rail fences. A few vertical board fences have been used when privacy is an important requirement. There are a few ornamental Victorian iron fences, some stone walls and several kinds of wire fencing, primarily galvanized wire with a medium mesh. The general character is casual, utilitarian and non-institutional. Chain link fencing is not appropriate. Fences should be compatible both with the general village character and the individual houses with which they are associated.

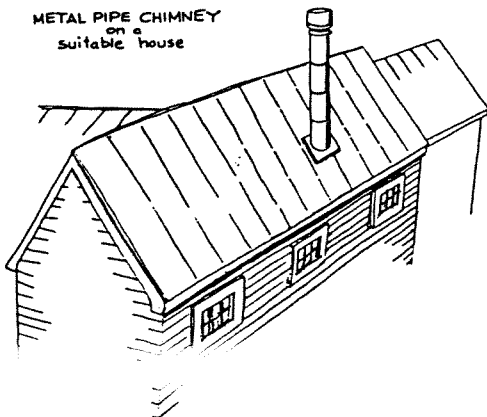


- vi. There are a variety of porch styles in Waterford. There are a number of two-story porches, many of them on the side facades of houses. However, many three story houses on the north side of Main Street have two story porches on the street front. Wrap-around porches were added to older houses or included on new ones in the last quarter of the 19th century. There are a few Carpenter Gothic porches with intricate cut-out balusters and brackets. Adaptations of all of these would be suitable. However, caution should be used in permitting wrought iron. Ground to roof line, full width but single story porches or porticos are unsuitable. Small porches or stoops at the front door are appropriate. All porches should be compatible with the style of the buildings to which they are attached and with the streetscape. Porches should not be removed if they are integral to the original design, or if their design, though later, contributes significantly and positively to the whole building.
- vii. Decks should be out of sight of public roads. They should be integrated into the overall design whenever possible by placing them within the building's mass rather than as a single wall.

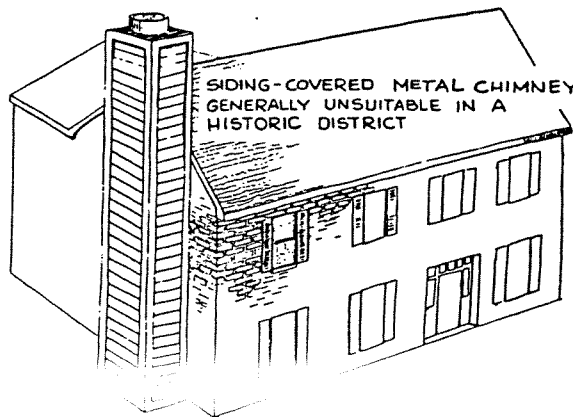


- viii. Quoins are not appropriate on brick buildings as they are not a traditional feature of Loudoun County architecture. Care should be taken that stones at the corners of stone buildings are not a great deal larger than the stones of the wall plane.
- ix. Barge boards should be flat and straight or slightly tapered except on buildings of Victorian design.
- x. Louvers and vents should be painted to match the surfaces to which they are attached or if set in a molded surround or frame, they should match the surround.
- xi. Skylights should be flat rather than domed and should be positioned out of sight of public roads if possible.
- xii. Railings on porches and fences should be suitable to the style and period of the building.
- xiii. The exterior material of chimneys should be real brick or stone or they should be stuccoed. Uncovered metal pipe chimneys, while not generally appropriate, are sometimes acceptable on informal buildings. Siding covered metal pipe chimneys are not appropriate; their artificiality contrasts too strongly with neighboring chimneys.

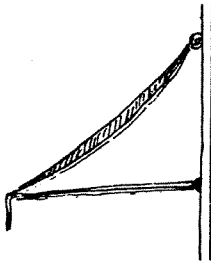
METAL PIPE CHIMNEY
on a
suitable house



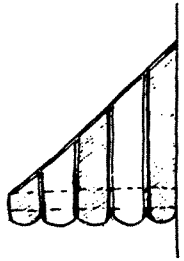
SIDING-COVERED METAL CHIMNEY
GENERALLY UNSUITABLE IN A
HISTORIC DISTRICT



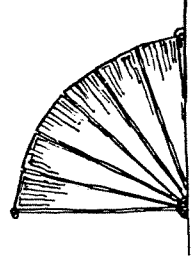
- xiv. Cupolas and widow's walks are appropriate on mid-19th century buildings designed in the Italianate and Greek Revival styles. They generally appeared on flat, hip or low pitched gable roofs. They are not characteristic of the more steeply pitched gable roofs of Loudoun County's typical Federal architectural shapes.
- xv. Alterations made for access for handicapped should not damage existing fabric, e.g., ramps should cover, not replace, steps. Aids to the handicapped on new buildings should be designed to be unobtrusive and, if possible, located to the side or rear of buildings.
- xvi. Awnings on commercial buildings are appropriate, especially on late 19th and early 20th century buildings. They should be permitted, providing all provisions of the Loudoun County Zoning Ordinance are met. They should be made of fabric similar to canvas and should be retractable. (See Section VI, Signs). Fixed awnings over doors, windows or decks should not be used on residential or commercial buildings.



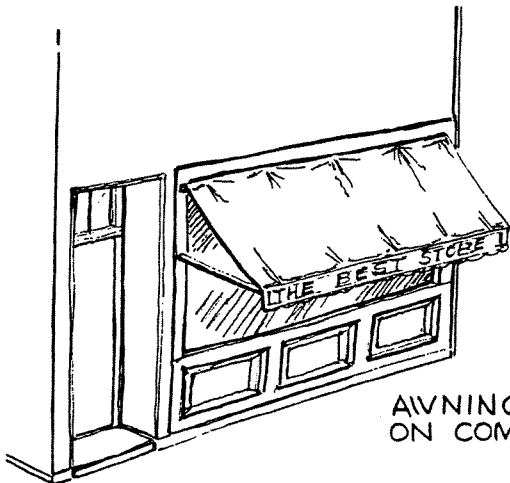
MOVEABLE FABRIC
APPROPRIATE



COLORLED METAL, FIXED
INAPPROPRIATE

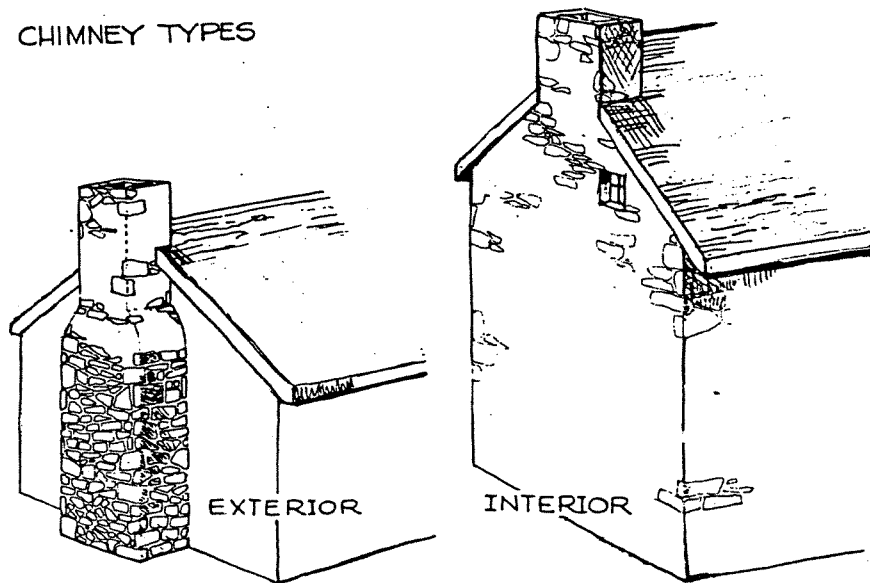


QUARTER ROUND, MOLDED
INAPPROPRIATE



AWNINGS ARE APPROPRIATE
ON COMMERCIAL BUILDINGS

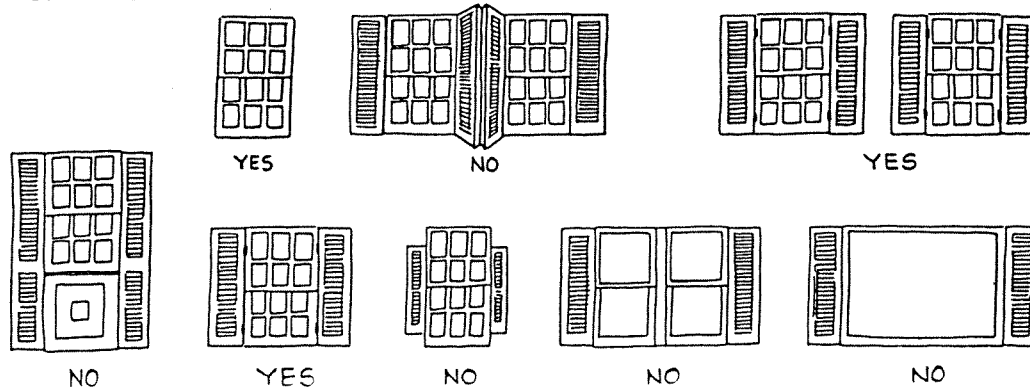
CHIMNEY TYPES



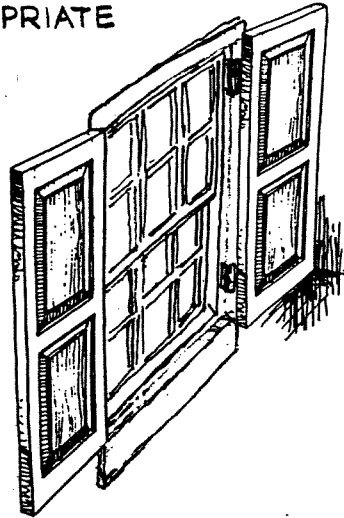
b. GOOSE CREEK, ALDIE, TAYLORSTOWN, OATLANDS

- i. Chimneys are interior except for those on small, early log or stone dwellings. This design should be followed in new construction. Chimneys should be made of real brick or stone or should be stuccoed. Uncovered metal pipe chimneys, while not generally appropriate, are sometimes acceptable on informal buildings. Siding covered metal pipe chimneys are not appropriate; their artificiality contrasts too strongly with neighboring chimneys. All sections of chimneys should be uniform.
- ii. Wood is the preferred material for all shutters. Renovations, restorations and additions to existing buildings should not use man-made materials. Such materials may be permitted on new construction provided the new building is not close to an existing old building which would emphasize the artificial nature of

USE OF SHUTTERS

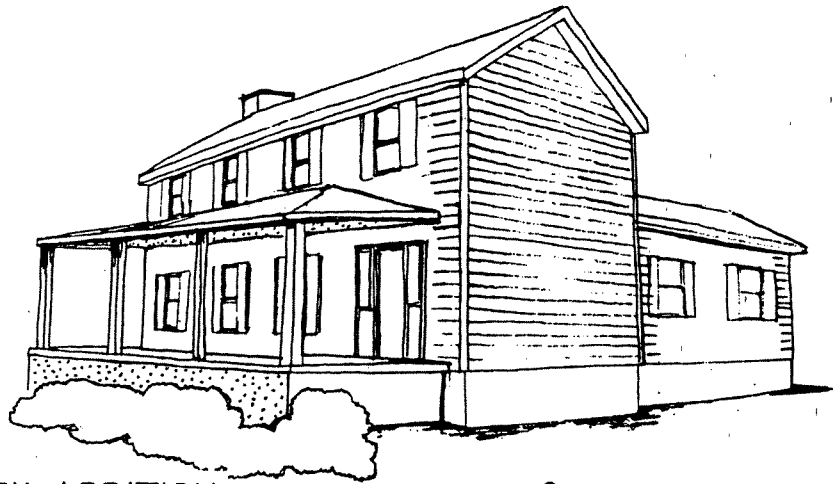


WOODEN paneled
shutters are
appropriate



the man-made material. Shutters should be proportioned to cover the window or door even if they are fixed in place. They should be hung on hinges and care should be taken to assure that they are hung right side up (when open, the louvers will be pointing up and out).

- iii. Trim should be made of natural wood. Porch pillars should not be metal or other man-made materials except where historically accurate or undistinguishable from wood trim. Brick may be an appropriate material.
- iv. Decks should be out of sight of public roads. They should be integrated into the overall design whenever possible by placing them within the building's mass rather than on a single wall or by integrating them into landscape features such as retaining walls.
- v. All porches should be compatible with the style of the buildings to which they are attached. Covered porches are typical of the villages. Most are of the late 19th century with turned columns and sawn wood trim. Porches added to buildings of this period should incorporate these details into their design. Ground to roof line, full width porches are not appropriate although low full width or wrap-around porches are appropriate especially on late 19th century buildings.



APPROPRIATE PORCH ADDITION



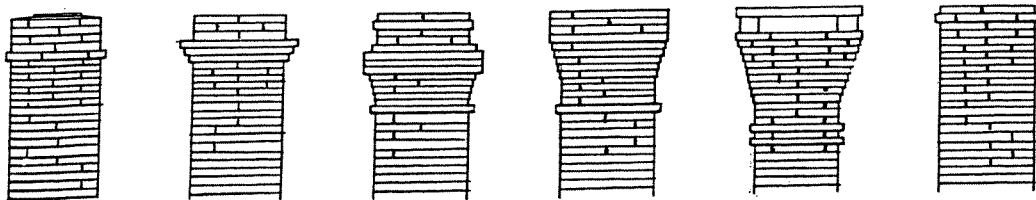
INAPPROPRIATE PORCH ADDITION

In the rural areas, porches were also used typically on houses of the late 19th and early 20th century. Sometimes they were added to earlier buildings which did not commonly have them when built. These porches are very suitable additions. Small stoops or very simple one-story porticoes are also suitable to the houses of the late 18th and early 19th centuries.

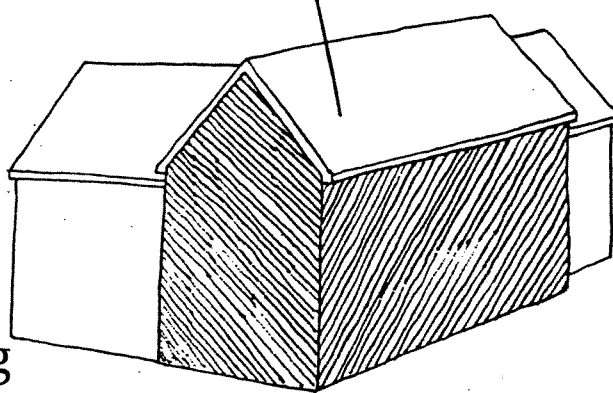
- vi. Quoins are not appropriate on brick buildings as they are not a traditional feature of Loudoun County architecture. Care should be taken that stones at the corners of stone buildings are not a great deal larger than the stones of the wall plane.
- vii. Barge boards should be flat and straight or slightly tapered except on buildings of Victorian design.
- viii. Louvers and vents should be painted to match the surfaces to which they are attached or if set in a molded surround or frame, they should match the surround.
- ix. Skylights should be flat rather than domed and should be positioned out of sight of public roads if possible.

- x. Railings on porches and fences should be suitable to the style and period of the building.
 - xi. Cupolas and widow's walks are appropriate on mid-19th century buildings designed in the Italianate and Greek Revival styles. They generally appeared on flat, hip or low pitched gable roofs. They are not characteristic of the more steeply pitched gabled roofs of Loudoun County's typical Federal architectural shapes.
 - xii. Alterations made for access for handicapped should not damage existing fabric, e.g., ramps should cover, not replace, steps. Aids to the handicapped on new buildings should be designed to be unobtrusive and, if possible, located to the side or rear of buildings.
 - xiii. Awnings on commercial buildings are appropriate, especially on late 19th and early 20th century buildings. They may be permitted, providing all provisions of the Loudoun County zoning ordinance are met. They should be made of fabric similar to canvas and should be retractable. Fixed awnings over doors, windows or decks should not be used on residential or commercial buildings.
 - xiv. Fences should be compatible with the buildings they are to surround. In general they should be of simple, unobtrusive design. Chain link fences are inappropriate as are elaborate ironwork patterns. Bona fide farm fences are exempt from review.
-

VICTORIAN CHIMNEY DESIGNS



DOMINANT MASS

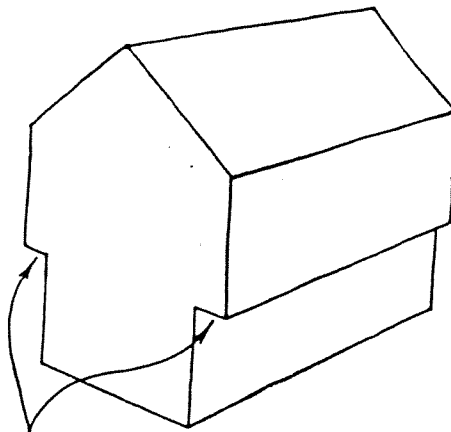


7. Massing

The exterior massing of a building is the enclosed volume or cluster of volumes which constitute the building's exterior form. In most of Loudoun County's historical buildings new volumes were attached to the original mass as though these forms were made of heavy masonry even when they were actually made of wood. The buildings consequently tend either to maintain a uniform mass through succeeding floors above ground level or they have a smaller mass on the upper floors as additions were built into or on top of the two or two and one-half story dominant mass. In Loudoun County the only architectural style which employed uneven massing as an integral design feature was the Queen Anne style (1880-1910). However, the few examples in the County of this style, such as the one on Second Street in Waterford are relatively restrained in mass, while the complex pyramidal roof forms associated with this style do much to maintain the general rule of uniform to smaller mass as the building rises up from the ground. Therefore, cantilevered forms, whereby upper floors project beyond the basement or first floor of a building as in New England houses of an earlier century, are inappropriate in Loudoun County's historic districts.

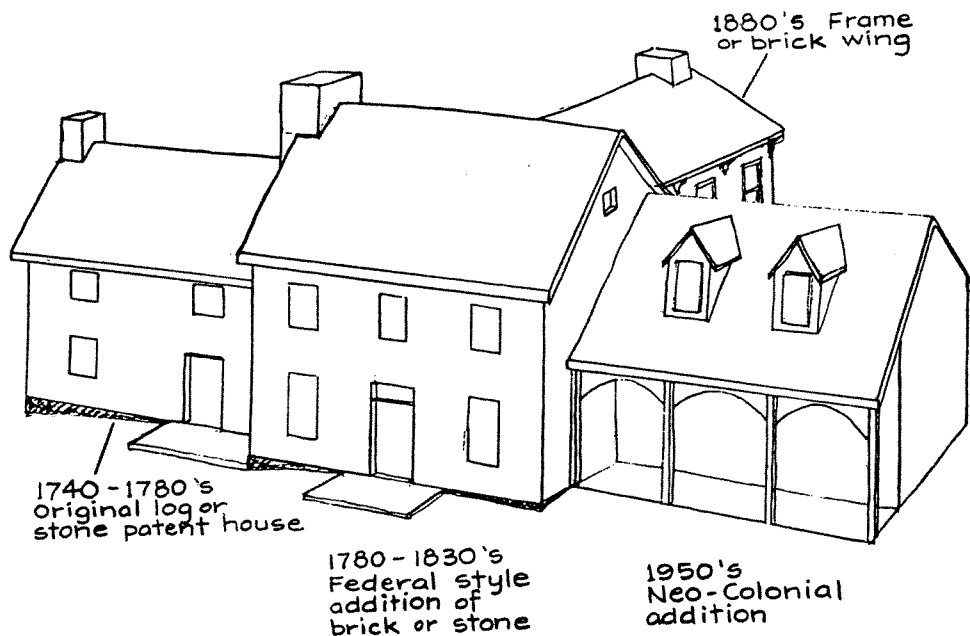
CANTILEVER:
FORM

AS IN NEW ENGLAND HOUSES
IS INAPPROPRIATE IN
LOUDOUN COUNTY'S HISTORIC DISTRICTS



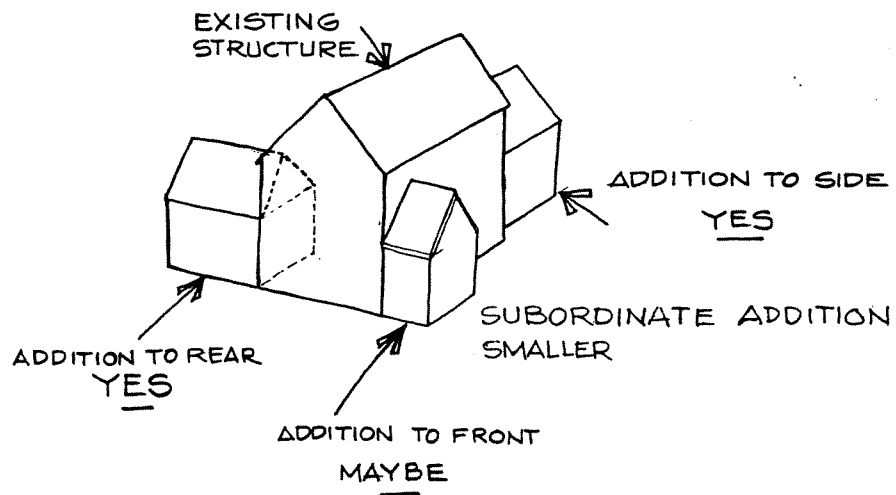
A further quality, that of dominant and subordinate massing, is characteristic of Loudoun County's historical structures. Many early structures of one and one-half stories were later enlarged by a much larger mass of two or two and one-half stories by succeeding and more prosperous generations. Sometimes a larger structure may have received later additions of smaller mass or often a large mass was built with a small wing which was built at the same time. Nevertheless, the ultimate effect was of a single dominant mass with secondary, dependent masses. It is important that this characteristic of dominant and subordinate masses be continued in the design of new additions in order to maintain continuity with Loudoun County's building tradition.

EXPANSION of
a typical Loudoun County house
in the rural countryside

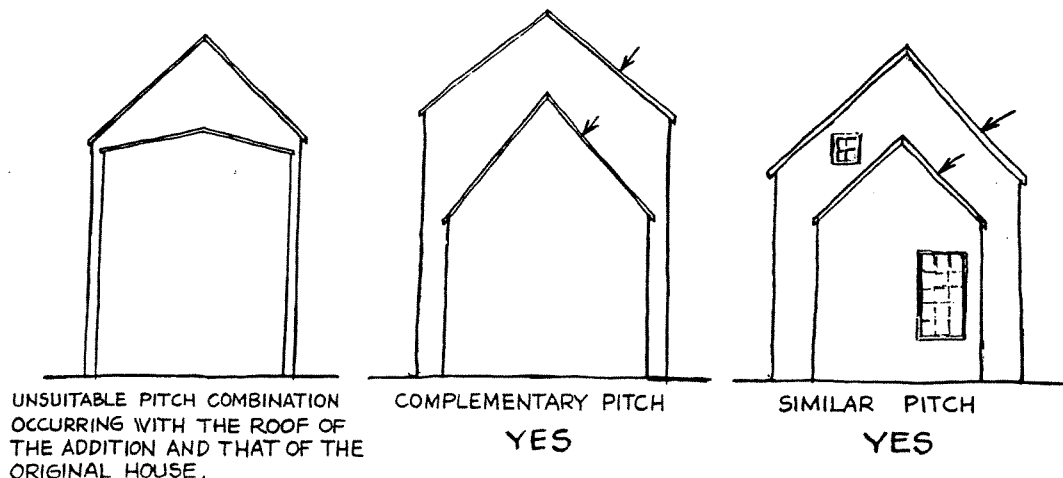


ALL DISTRICTS

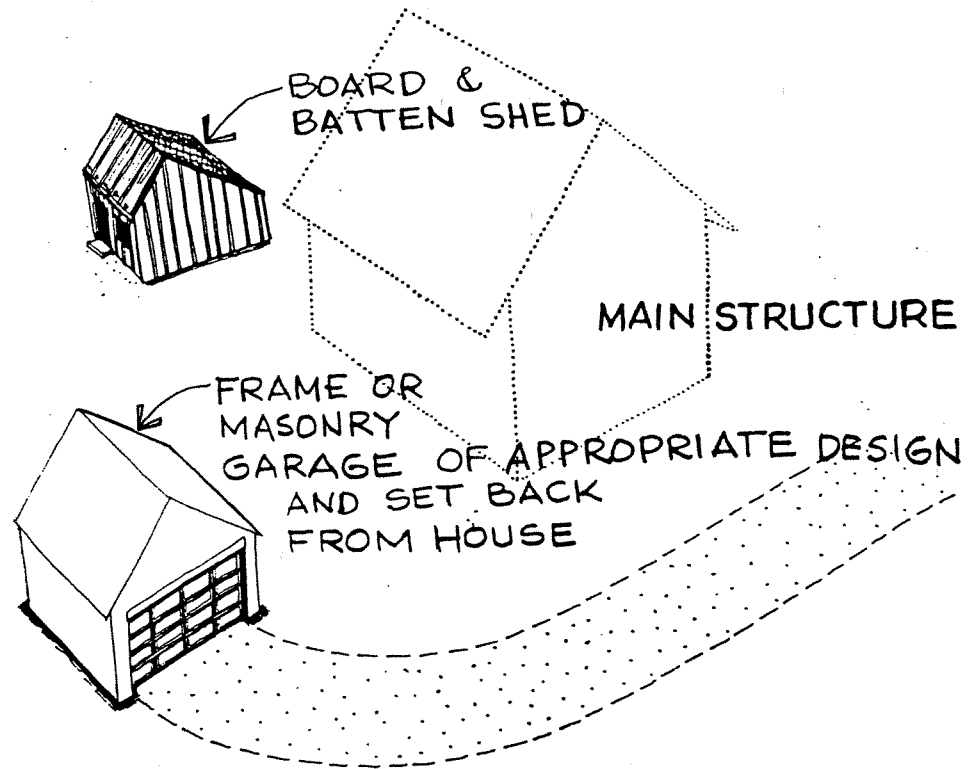
- i. Massing of additions to existing buildings should result in additions that are proportionate to the dominant mass. A small one-story wing should not be added to the front of a two story building although a two-story or even story and one-half addition would be suitable as long as the addition is lower and proportionately smaller. Additions of equal mass to the original should not be made as they destroy any sense of focus.



- ii. Added masses should be orderly, related in shape and generally of decreasing size, although the larger mass could be the later addition. Roof masses should be similarly pitched or, if a new pitch is used, it should complement the existing pitch by the use of a logical ratio.



ACCESSORY BUILDINGS APPROPRIATE IN AN HISTORIC DISTRICT



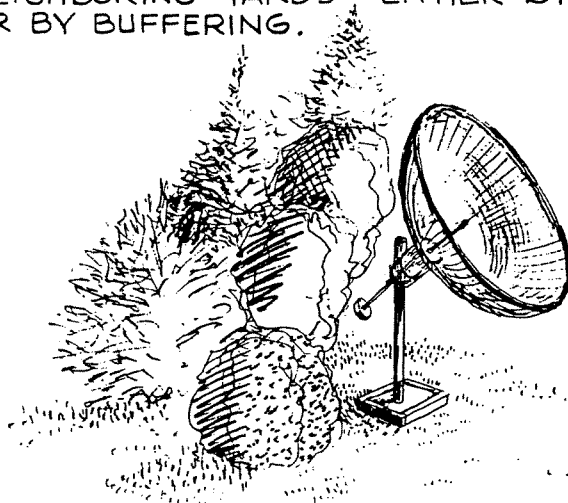
8. Accessory Structures

Accessory structures are those which are related but subordinate to a main structure. They are defined as adding to the convenience or effectiveness of the primary structure. Sheds, garages, guest houses, even children's play houses are accessory structures. Farms have the greatest number of accessory structures. However, the buildings related to the farming operation are not covered by the Historic District Ordinance. Many rural residences have a great many accessory buildings such as guest houses, sheds, garden houses, gazebos, garages and pool houses. Commercial buildings also may have accessory garages or storage sheds. Village residences are likely to have fewer than rural residences but even they generally have one or two small buildings associated with them. These accessory buildings are very important to the overall appearance of each lot or parcel. They should be related to and compatible with the main building in shape, style and material. Of equal importance is their siting on the lot. They should be so placed that they form a group related to each other and subordinately related to the principal building.

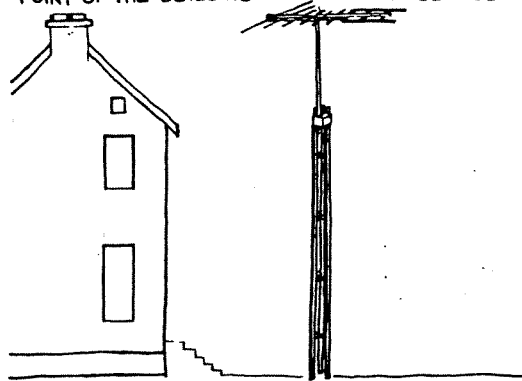
a. WATERFORD, ALDIE, TAYLORSTOWN, GOOSE CREEK (LINCOLN ONLY)

- i. Accessory buildings such as garages, guest houses and sheds should be subordinate in position to the main building in order that the main building remain the focal point and that a sense of order be maintained on the site.
- ii. Garage doors should be of wood, panelled to break up their large scale. Windows are permissible but should be of simple design.
- iii. Two-story garages should not be used unless the garage is wide enough (2½ cars) to sustain a second story in visually good proportion. If the garage is a two-story building, the roof pitch should echo the main building. A shed roof would be inappropriate for a two-story garage.
- iv. Prefabricated metal sheds are not appropriate if they are visible from public roads or neighboring buildings.
- v. Small buildings (such as sheds and play houses) may use shed roofs. Larger buildings (such as guest houses, large pool houses and garages) should have roofs which echo the style and pitch of the main building.
- vi. Satellite dishes should be out of sight of public roads, walkways and neighboring yards either by location or by buffering.

SATELLITE DISHES SHOULD BE OUT OF SIGHT OF PUBLIC ROADS, WALKWAYS AND NEIGHBORING YARDS EITHER BY LOCATION OR BY BUFFERING.



IN VILLAGES ANY SUCH
TOWER... MAY BE NO HIGHER THAN THE HIGHEST
POINT OF THE BUILDING IT SERVES.

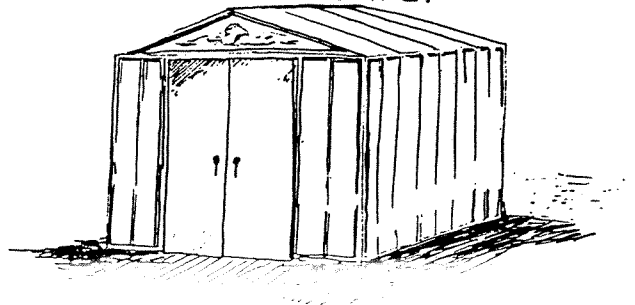


- vii. Towers for television reception or radio transmission or reception which are separate structures should dominate neither the property on which they are situated nor the landscape surrounding that property. In villages any such tower must not only meet the requirements of Section 520.4.1 of the Loudoun County Zoning Ordinance, but may be no higher than the highest point of the building it serves, must be located to the rear of the building it serves and its design and location must be subject to review by the Historic District Review Committee.

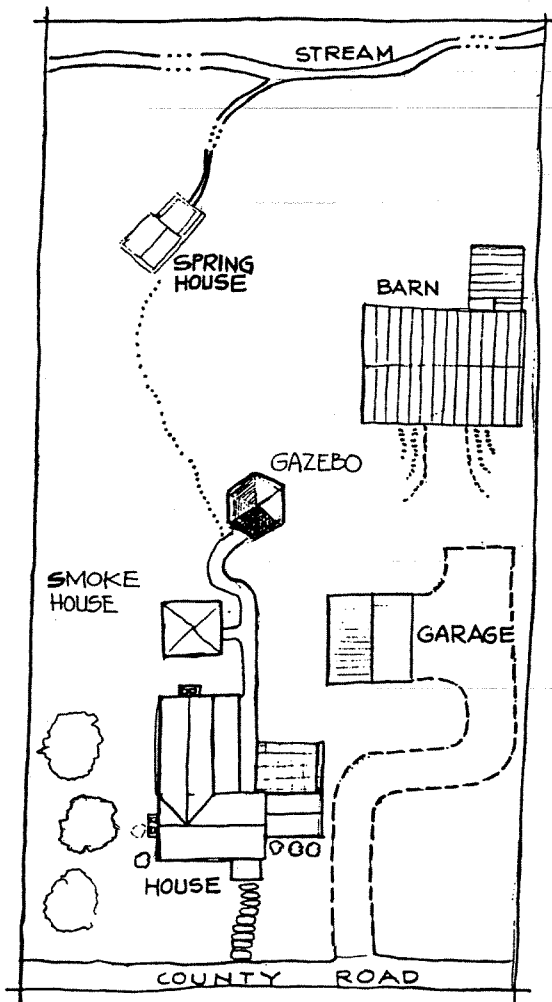
b. GOOSE CREEK (RURAL AREA), OATLANDS:

- i. Accessory buildings such as garages, guest houses and sheds should be subordinate in position to the main building in order that the main building remain the focal point and that a sense of order be maintained on the site.
- ii. Garage doors should be of wood, panelled to break up their large scale. Windows are permissible but should be of simple design.
- iii. Pre-fabricated metal sheds are not appropriate if they are visible from public roads or neighboring buildings.

METAL SHEDS ARE NOT
APPROPRIATE.

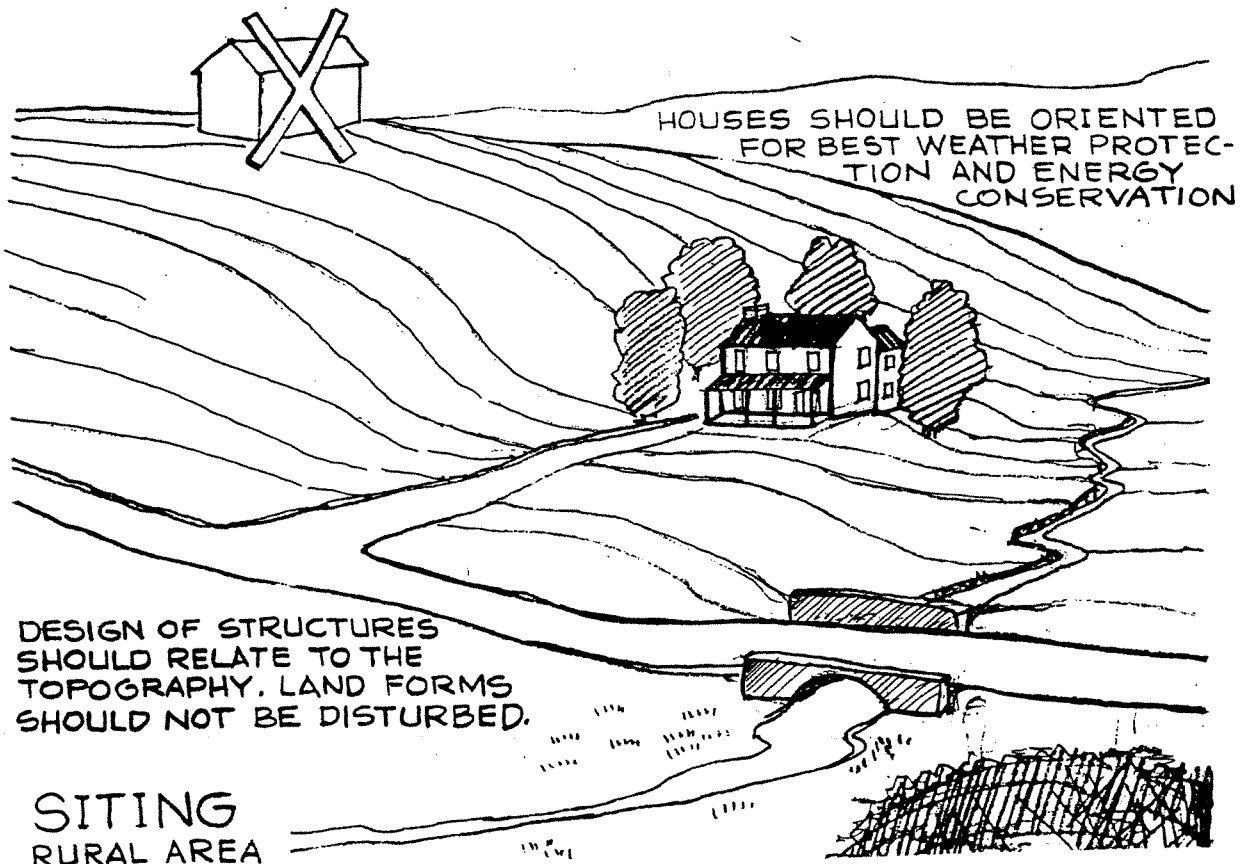


- iv. Small buildings (such as sheds and play houses) may use shed roofs. Larger buildings (such as guest houses, large pool houses and garages) should have roofs which echo the style and pitch of the main building.
- v. Accessory structures should be closely grouped to the main house or to each other to provide a visual farm-like effect.
- vi. Where possible, garage doors should face away from the front of the property in order to lessen the effect of the large scale opening and doors.
- vii. Satellite dishes should be dark mesh and out of sight of public roads and walkways either through location or through buffering.



TYPICAL SUITABLE GROUPING
OF ACCESSORY STRUCTURES
FOR FARM-LIKE EFFECT

NEW DWELLINGS SHOULD NOT BE PLACED
ON KNOLLS OR RIDGE LINES



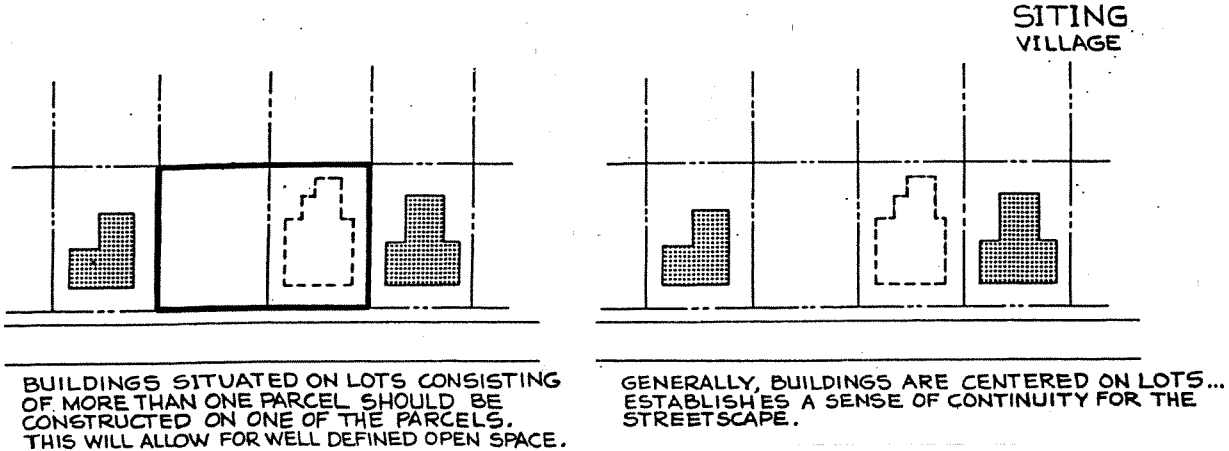
9. Siting

In a village, the siting of a structure should be determined by the relationship of the proposed building to those already in place. Set-backs, both front and side, vary from block to block. In Loudoun County's villages, almost all buildings are oriented toward the street. Generally, buildings are centered on lots and this practice should be maintained as it helps in establishing a sense of continuity for the streetscape.

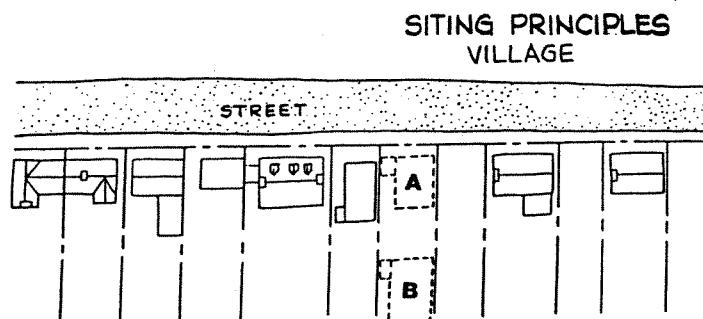
In rural areas buildings were traditionally sited below the crests of hills for weather protection and were often in valleys because of better access to water supplies. In a village a building sited differently from its neighbors may spoil the order of a whole street and in rural areas an inappropriately placed building can mar a vista that covers several square miles. Traditionally, farm buildings were clustered. Trees surrounded farmhouses for protection from heat in summer while their bare branches let the sun into the house in winter.

a. WATERFORD

- i. Buildings situated on lots consisting of more than one parcel should be constructed on one of the parcels and not straddle a lot line. This will allow for some well defined open space and will maintain the rhythm of the streetscape.



- ii. Setbacks should be compatible with neighboring buildings and with streetscapes. This may require waiving setback regulations in some cases.
- iii. Auxiliary buildings such as garages should be so sited as to demonstrate a subordinate relationship to the major structure. Thus, in general, they should be set back from it and from the road.



LOCATION A: IS APPROPRIATE FOR CONSTRUCTION OF NEW HOME IN VILLAGE INFILL.

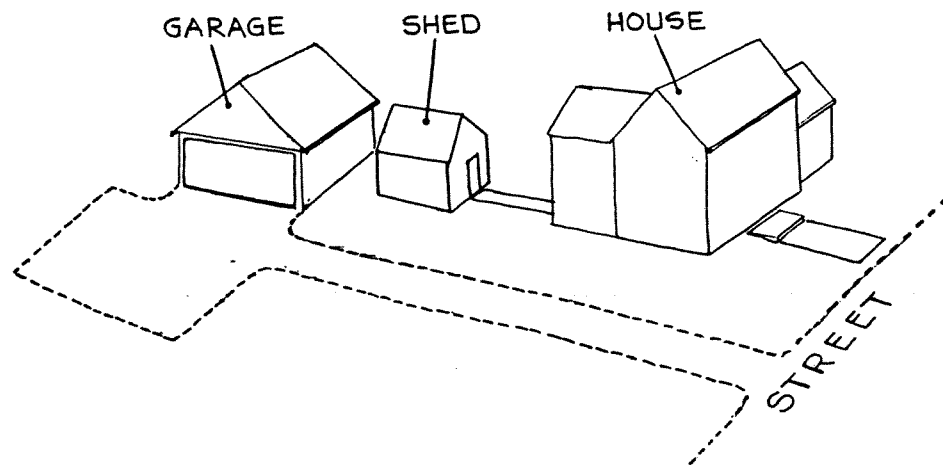
LOCATION B: IS NOT APPROPRIATE FOR CONSTRUCTION OF NEW HOME IN VILLAGE INFILL.

- iv. Design of structures should accommodate to the topography rather than vice versa. Land forms should not be disturbed.

b. GOOSE CREEK (LINCOLN ONLY), ALDIE, TAYLORSTOWN

- i. Buildings situated on lots consisting of more than one parcel should be constructed on one of the parcels and not straddle a lot line. This will allow for some well defined open space and will maintain the rhythm of the streetscape.
- ii. Setbacks should be compatible with existing neighboring buildings and with streetscapes. This may require waiving setback regulations in some cases.

AUXILIARY BUILDINGS SHOULD DEMONSTRATE A SUBORDINATE RELATIONSHIP TO THE MAJOR STRUCTURE.



- iii. Auxiliary buildings such as garages should be so sited as to demonstrate a subordinate relationship to the major structure. Thus, in general, they should be set back from it and from the road.

c. GOOSE CREEK (RURAL AREA), OATLANDS

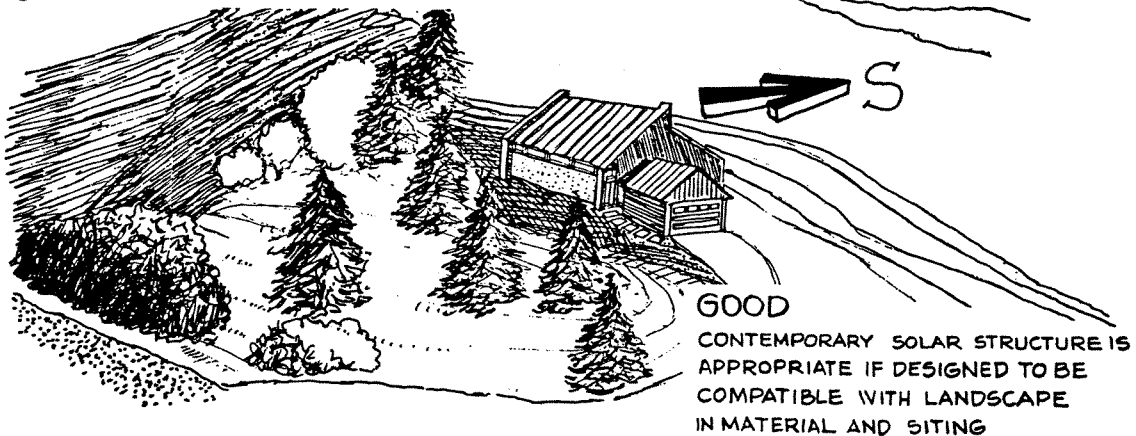
- i. Buildings situated on lots consisting of more than one parcel should be constructed on one of the parcels and not straddle a lot line. This will allow for well defined open space.
- ii. New dwellings should not be placed on knolls or ridge lines. If they must be so placed, planting which will serve as a background and offer some concealment of the house should be required.



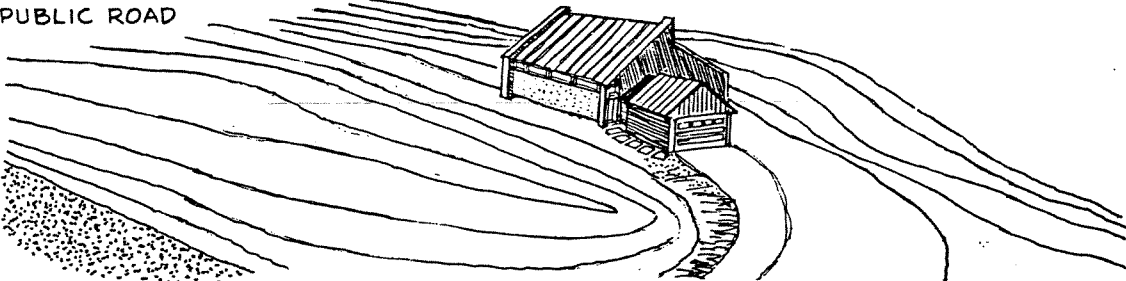
iii. Following historic building tradition, houses should be oriented for best weather protection and energy conservation.

iv. Design of structures should relate to the topography rather than vice-versa. Land forms should not be disturbed.

SITING FOR SOLAR ACCESS



BAD
THE SAME SOLAR STRUCTURE IS NOT APPROPRIATE WHEN IT IS SITUATED IN FULL VIEW OF PUBLIC ROAD



Chapter VI

Signs

Chapter VI

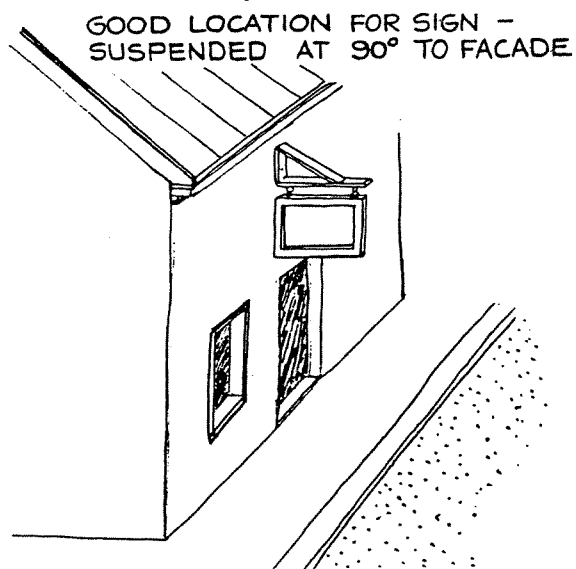
Signs

(ALL DISTRICTS)

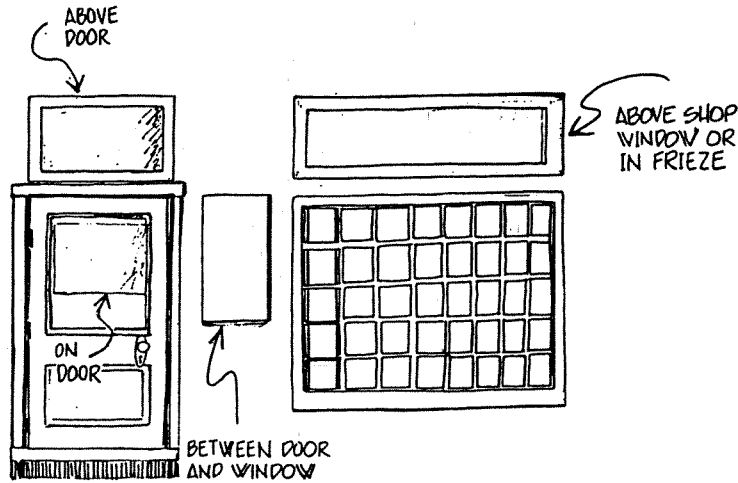
Design of signs in historic districts is of great importance. A sign should complement the structure to which it is attached and the historic district in which it is located. The sign, by its nature, is meant to attract attention but it should not upstage the building.

1. LOCATIONS

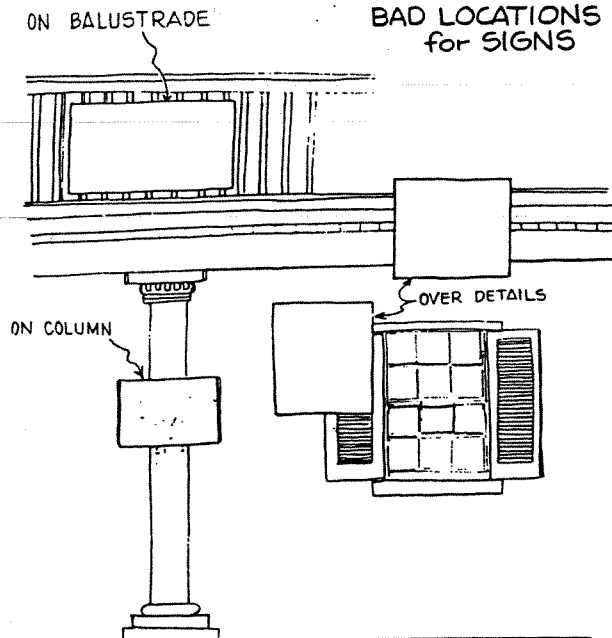
A sign should be so placed that it does not obscure any of a building's more significant architectural details or ornamentation. Many old commercial buildings incorporated a specific location for signs as part of their architectural design. New signs should be placed where signs were originally intended to be. Placement of signs on buildings being adaptively used or houses whose owners carry on home occupations should depend on the design of the building's facade. Signs mounted flush with the facade should be placed on the sign frieze above the store windows if the building has one. They may be mounted between the main entrance and a window, or a small sign may be mounted over the main entrance or even on the door if appropriately sized and styled. It is inappropriate to mount signs on a balustrade, over a window or on the columns of a porch or in any location which obscures the building's architectural details.



GOOD LOCATIONS for SIGNS



BAD LOCATIONS for SIGNS



2. STYLE

Simplicity and inventiveness should be the primary characteristic of signs in Loudoun County's historic districts. Brackets for overhanging signs should be compatible with the period of the structure to which the sign is to be attached. Given the restrained quality of architecture in the historic districts, the signs' information and decoration should be limited in order to harmonize with the settings. The lettering should generally be the principal feature of the sign but at times a symbol of the advertised business such as a picture of

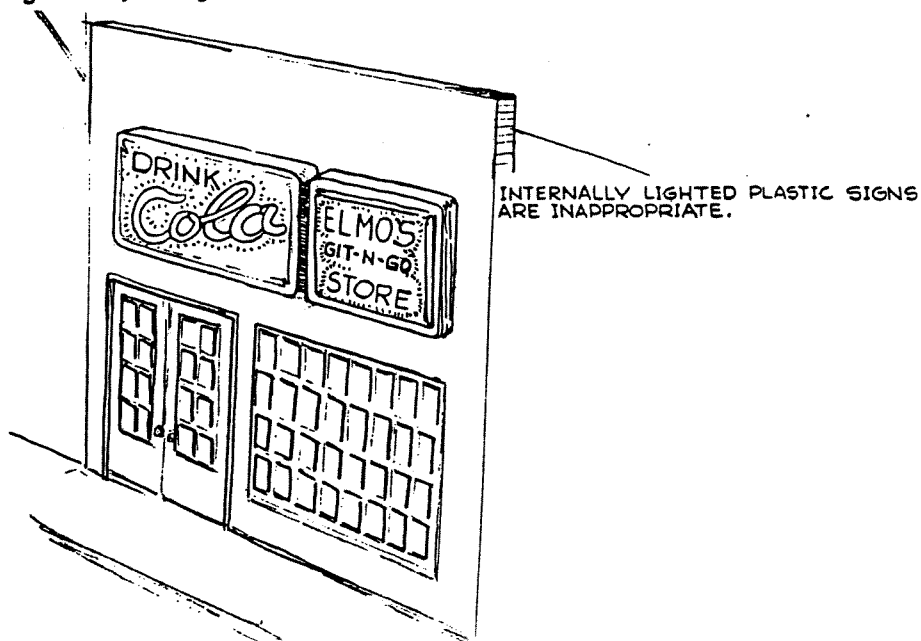
a loom to signify a weaving business, may be the major communicative method. In any case, the lettering or any pictorial design should not compete for attention to the detriment of each other and the structures in the district.

3. MATERIAL

Materials should be compatible with the structure to which the signs are attached and with the districts. The materials originally used for signs on the old buildings should serve as examples for new signs. Wood is generally the material of choice. However, metal, composition or even plastic may be used. Care should be taken that the material be visually compatible with the structure. Mass produced, interior lighted plastic signs such as those provided by national companies advertising their products as well as the name of the business are not appropriate. Awnings are often used as signs in commercial areas. They should be functional fabric awnings with subdued graphics which appear only on the awning's overhanging front edge. This edge should be no more than 12" deep.

4. LIGHTING

Lighting of signs may be dependent upon where they are located and what they are advertising. Many businesses do not require that their signs be visible at night. Others, such as restaurants, will depend on proper lighting to attract customers. Internally lighted plastic signs are inappropriate and may, in fact, discourage the potential client in a historic district. Lighting should be diffused and provided by soft floodlights. If the floodlights must be placed on a building, their location should be unobtrusive. If they can be situated on the ground, they should be screened from the street or walkway.



Chapter VII

Archaeological Sites

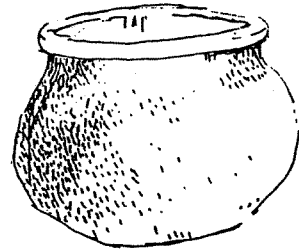
Chapter VII

Archaeological Sites

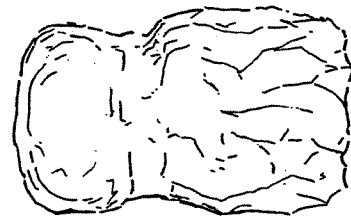
There are approximately 350 known archaeological sites scattered through the County. Many are along watercourses, especially the Potomac River. Other sites have been investigated, but few coincide geographically with Loudoun County's Historic Districts. Some work was done by the National Trust for Historic Preservation at Oatlands and one site has been mapped by the Loudoun Archaeology Center in the Goose Creek Historic District. It is listed as a historic period site whereas the majority of the County's sites are prehistoric.

Despite the lack of known sites in the Historic Districts, the County needs guidance in its treatment of archaeological sites as more may become known at any time. A memorandum from Roger L. Chaffe, Assistant Attorney General, to H. Bryan Mitchell, Director of the Division of Historic Landmarks, dated June 3, 1985 gives the opinion that archaeological sites can be protected locally under state enabling statute 15.1-503.2. This section, he believes gives localities the authority to protect archaeological sites just as structures are protected.

ARCHAEOLOGICAL ARTIFACTS



pottery



axe



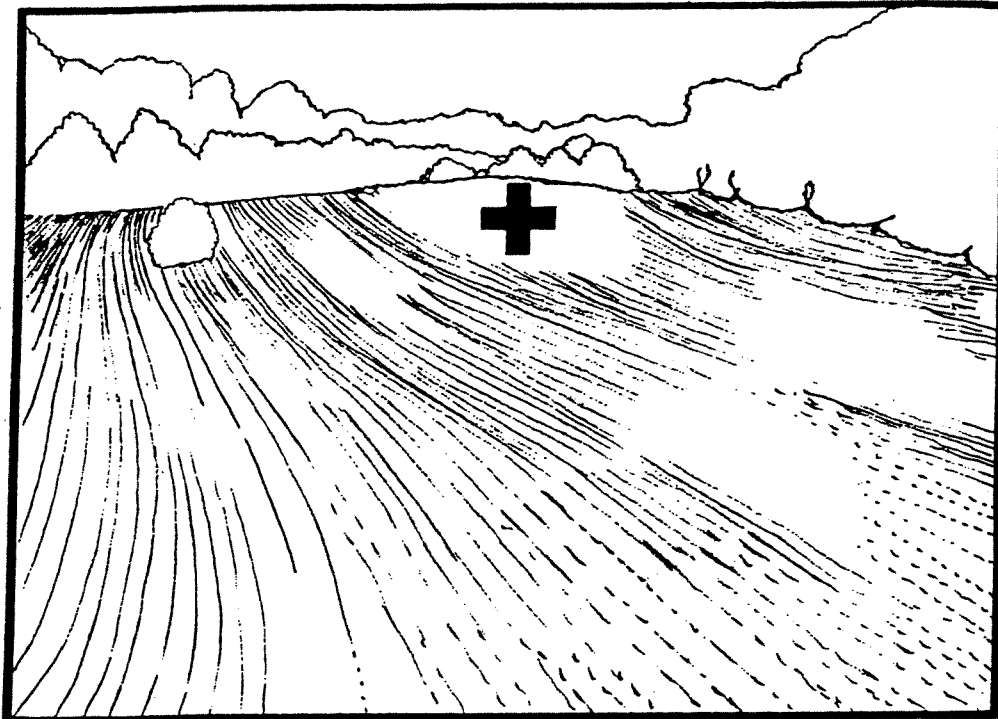
arrowhead

ALL DISTRICTS:

If an archaeological site is known to be located on a property where construction is planned, the construction should be located away from the known site. If possible the developer should modify his plan so that the site may be preserved intact. If it should prove that disturbance of the site may be inevitable, the owner would be urged to delay construction until a study can be made by a qualified archaeologist.

If an archaeological site is discovered during the course of new construction, the Historic District Review Committee should be informed. The Committee should meet with the property owner and may recommend that work be halted at the site until a qualified archaeologist has been contacted to investigate the site. The Committee should make every effort to accommodate the property owner but it should equally make every effort to persuade him or her of the importance of professional research of the site.

ARCHAEOLOGICAL SITES



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Appendix

Appendix I

Glossary

Arch, Jack: (see page 81) Flattened brick arch over an opening to support and distribute the weight of the wall above the opening.

Arch, Keystone: An arch over an opening to distribute and support weight with a prominent central wedge-shaped stone called a keystone from which other wedge-shaped stones or bricks radiate to the base of the arch. Keystone arches are not often found in Loudoun County's Historic Districts.

Artifact: An object produced by human work, generally a tool of some sort.

Balance: See page 27

Barge Board: Projecting boards hiding the ends of the horizontal roof timbers (see page 98).

Board and Batten: Vertical boards held together by horizontal battens (also made of boards) on the back. Used for early doors. Board and batten walls for farm buildings or simple dwellings were wide vertical boards with narrow vertical wood strips covering the joints to prevent drafts.

Building: A structure created to shelter human activity.

Casement Window: Window with sash hung vertically and opening outwards or inwards.

Catslide Roof: (see page 65) A lower pitched roof extending outward from the main, more steeply pitched roof of a building, often covering a porch. The catslide portion sometimes has the appearance of a curved roof surface.

Certificate of Appropriateness: A certificate affirming the Historic District Review Committee's approval of an application by a landowner to build, renovate, restore or alter a structure in a Historic District.

Classical Revival Style: (Greek and Roman) 1820-1860 (see page 35 et seq.) Buildings usually square or rectangular; roof pitched lower than earlier styles and often with the gable end to the front; entry porch supported by classical columns, usually without a triangular pediment; often embellished by a two story, full width porch although in Loudoun County the porches are usually less than full height and width; generally has a wide frieze beneath the roof cornice.

Colonial Revival Style: 1880-1920 Adaptation of the symmetrical rectangular Georgian design but with details unknown to that period such as double or bay windows, the frequent use of broken triangular pediments often placed over fanlights in doors, flatter door surrounds, small porticoes with curved undersides, door pediments without pilasters and lower pitched roofs.

Cornice: Top section of decoration of an entablature (see "Entablature"). On a house it is the trim directly under the roof.

Covered Gable: (See Page 70) A front-facing gable set into a side-gabled roof. Typical of the late 19th century.

Crown: A decorative cover over a door which may be a pediment, or a curved or flat broken arch. It is above the transom and appears to be supported by the pilasters.

Demolition Permit: Approval by the Historic District Review Committee for the demolition or razing of a structure or part of a structure in a Historic District.

Dormer: A window with its own roof protruding from the roof structure of a building.

Easement, facade: A contractual agreement by recorded deed between a landowner and a qualified organization (such as the Virginia Division of Historic Landmarks) by which the landowner transfers to the organization the right to alter all or part of the exterior of a structure without the prior approval of that organization. Normally such easements run in perpetuity.

Easement, open space: A contractual agreement by recorded deed between a landowner and a qualified organization (such as the Virginia Outdoors Foundation) by which the landowner transfers to the organization the right to alter all or part of the exterior of a structure without the prior approval of that organization. Normally such easements run in perpetuity.

Elevation: A drawing of one face or facade of a building without perspective foreshortening.

Entablature: The horizontal composite of beams and moldings which rest on classical columns. In Georgian and Classical Revival architecture these columns would generally not exist except on a portico or porch and the entablature would be the entire decorative section below the roof.

Facade: The outside wall of a building.

Fanlight: Semi-circular or elliptical shaped window with radiating bars in a fan shape, located over a door and designed to admit light to a hall or room within.

Federal Style: 1780-1820 with continued influence to mid 19th century in Loudoun County. Also called "Adam." Symmetrical mass similar to Georgian but details and ornamentation lighter and more delicate. Windows double hung sash with less panes and narrower muntins than in Georgian designs. Doorways often elaborated by semi-circular or elliptical fanlights.

Fieldstone: Native stone, uncut, used for all types of structures including fences in western Loudoun, especially in the Goose Creek District.

Frieze: Middle section of the entablature (see "Entablature"), a wide band of plain or ornamented trim beneath cornice.

Georgian Style: Pre-revolutionary 1700-1780 with influence carried into the 19th century (see page 35 et seq.) A simple box shape characterized by strict symmetry. Double hung sash windows with many small panes (9 - 12 per sash) separated by thick muntins and aligned horizontally and vertically in the facade. Doors usually paneled, centered and capped by a decorative crown supported by pilasters and often with a transom at the top of the door beneath

Gothic Revival Style: 1840-1880 Often asymmetrical with steeply pitched, side gabled roof; decorative trim especially on porches and barge boards in designs derived from medieval gothic. Windows frequently with pointed tops. Uncommon in Loudoun County except in church architecture or in very conservative modifications with steeply pitched cross gables.

Historic Cultural and Conservation District: A collection of historic structures related to each other by style, history, culture or some other common factor or an area where some important event has taken place such as a battle-field. A Loudoun County zoning overlay designation.

Historic District Review Committee: A committee of five citizens appointed by the Board of Supervisors to review and approve or deny all applications for construction, reconstruction, renovation or restoration of structures in Historic Cultural and Conservation and Historic Site Districts in Loudoun County.

Historic Site District: A single historic structure or small group of related structures such as a farmhouse with its outbuildings. A Loudoun County zoning overlay designation.

Italianate Style: 1860's and 1870's Generally boxlike construction with a fairly low pitched roof with wide eaves supported by brackets; tall narrow windows often with arched tops and decorated overhanging crowns.

Keystone: See "arch."

Light: Sections of glass in a window or door.

Lintel: Horizontal beam bridging an opening at the top, generally of a door or window.

Louver: (Louvre) (See page 95) One of a series of overlapping strips which allow air to circulate but prevent rain from entering and create privacy. Sometimes adjustable. Louvered shutters consist of a series of these horizontal strips.

Mansard Roof: A double pitched roof with the upper pitch very shallow and the lower pitch very steep. Generally has dormer windows in the lower pitch. In the 1970's and 1980's, mock mansard has frequently been used to conceal a building's mechanical equipment but these are basically flat roofs with shingles extended down the walls of the building.

Mass: (See page 104).

Mullion: (generally referred to as "muntin" in this document). Vertical posts dividing the glass panes of a window.

Muntin: (See "mullion").

Order: (See page 26).

Parge: (parget) to cover with plaster or stucco.

Patent House: House built to prescribed specifications as to material and size in order to secure property by proof that it would be occupied and not merely held for speculation. Most specifications were similar to those for the late 18th century Nicholas Minor division of Leesburg, e.g., size: 20 feet by 16 feet; a nine foot pitched roof; one brick or stone chimney and the structure "placed according to the rules, order and directions" of the seller.

Pediment: Low pitched gable above a portico, porch, door or window; most often triangular but may be curved. A broken pediment is open at the top of the triangle.

Pilaster: A shallow partial column attached to and projecting only slightly from a wall.

Proportion: (See page 29).

Queen Anne Style: 1880-1910. Characterized by a symmetrical composition and the use of towers, porches, bays, wrap-around verandahs and varied materials. In rural Loudoun County most examples are somewhat subdued and generally built of wood sometimes ornamented with shingle in the gables but they do feature the bays, verandahs and turrets and elaborate decorative trim. The name is totally unrelated to Queen Anne or even the British style of the same name.

Rhythm: (See page 28).

Sandblast: To clean by spraying with fine sand under pressure. The process is detrimental to brick as it removes the hard baked outer surface leaving the porous inner brick which is vulnerable to deterioration due to moisture and freezing and thawing.

Sash Windows: Windows divided into sections horizontally; the sections of the window running up and down in grooves in the window frame.

Scale: (See page 24).

Second Empire: 1855-1885. Named for the French second empire under Napoleon III. Major characteristic is the mansard roof with dormers in the lower roof slope; brackets beneath eaves were common. Generally three stories. Uncommon in Loudoun County.

Setback: Number of feet that a structure must be located from the property line.

Shake: (See page 66) Rectangular wood pieces to cover a roof. Differ from shingles in being thicker and applied in random widths.

Shed Roof: (See page 65) Roof pitched low and directly to the front from the rear wall. Used on small structures. Unsuitable for large buildings such as houses.

Shingle: (See page 66) Roof covering originally made of wood, now of various composition materials such as asphalt and fiberglass as well as of wood. Cut to a standard size. When made of wood, they are thinner than shakes.

Standing Seam Metal Roof: (See page 64) Strips of copper or tinned steel joined by crimping the edges leaving a ridge about one or two inches high between the strips.

Structure: A work made up of interdependent and interrelated parts in a definite pattern of organization. Generally considered constructed by man, it is often an engineering project.

Transom: Row of panes over a door to admit light. Interior transoms in Victorian houses often opened for ventilation.

Appendix II

Rehabilitation

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION
AND GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS (Revised 1983)

U.S. Department of the Interior
National Park Service
Preservation Assistance Division
Washington, D.C.

IDENTIFY, RETAIN, AND PRESERVE

The guidance that is basic to the treatment of all historic buildings--identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character--is always listed first in the "Recommended" column. The parallel "Not Recommended" column lists the types of actions that are most apt to cause the diminution or even loss of the building's historic character.* It should be remembered, however, that such loss of character is just as often caused by the cumulative effect of a series of actions that would seem to be minor interventions. Thus, the guidance in all of the "Not Recommended" columns must be viewed in that larger context, e.g., for the total impact on a historic building.

PROTECT AND MAINTAIN

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

REPAIR

Next, when the physical condition of character-defining materials and features warrants additional work repairing is recommended. Guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute materials--of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

* See complete "Standards" for specific recommendations.

REPLACE

Following repair in the hierarchy, guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that--although damaged or deteriorated--could reasonably be repaired and thus preserved.

DESIGN FOR MISSING HISTORIC FEATURES

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

ALTERATIONS/ADDITIONS TO HISTORIC BUILDINGS

Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alterations may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions to historic buildings are referenced within specific sections of the guidelines such as Site, Roof, Structural Systems, etc., but are also considered in more detail in a separate section, NEW ADDITIONS TO HISTORIC BUILDINGS.

HEALTH AND SAFETY CODE REQUIREMENTS; ENERGY RETROFITTING

These sections of the rehabilitation guidance address work done to meet health and safety code requirements (for example, providing barrier-free access to historic buildings); or retrofitting measures to conserve energy (for example, installing solar collectors in an unobtrusive location on the site). Although this work is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.

Appendix III

Preservation

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR HISTORIC PRESERVATION PROJECTS

U.S. Department of the Interior
Heritage Conservation and Recreation Service
Technical Preservation Services Division
Washington, D.C.
1979

GENERAL STANDARDS FOR HISTORIC PRESERVATION PROJECTS

The following general standards apply to all treatments undertaken on historic properties listed in the National Register:

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site, shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any acquisition, protection, stabilization, preservation, rehabilitation, restoration, or reconstruction project.

Appendix IV

Historic Districts Within Loudoun County

Property Name	STATE/NATIONAL DESIGNATION				LCTM No.	LOCAL DESIGNATION		
	VHLC No.	VLR	NRHP	NHL		Loudoun County	Incorporated Town	
		Date	Date	Date		HCC Date	HS Date	
ALF HISTORIC DISTRICT	53-114	06/20/70	09/15/70	----	89	06/21/72 02/21/78 (Expanded)	----	----
ASHBURN HISTORIC DISTRICT		(Determined to be eligible in 1987)		----	79A	----	----	----
BAL BLUFF BATTLEFIELD CEMETERY	53-307			1984	40/6,6A,7C	----	----	----
BEVERLY	53-106	09/21/76	02/08/80	----	62/24	----	----	----
BEVERLY	53-107	06/21/83		----	72/46A,47A 47D,48A	----	----	----
BLISSMONT HISTORIC DISTRICT	404	1984	1984	----	41A	(Application pending)	----	----
BROOK RUN BRIDGE AND TOLL HOUSE	53-110	12/02/69	04/17/70	----	63/9	----	06/21/72	----
CADWELL	53-380	10/16/79	12/28/79	----	48/137	----	----	Located within Town of Leesburg
CATSKILL CREEK BRIDGE	53-131	01/15/74	06/25/74	----	11	----	----	----
EXETER (Destroyed by fire 8/80)	53-77	02/20/73	08/14/73	----	48((5))	----	----	Located within Town of Leesburg

KEY

VHLC--Virginia Historic Landmarks Commission
VLR--Virginia Landmarks Register

NRHP--National Register of Historic Places
LCTM--Loudoun County Tax Map

HCC--Historic and Cultural Conservation District
HS--Historic Site District

HISTORIC DISTRICTS LOCATED WITHIN LOUDOUN COUNTY

STATE/NATIONAL DESIGNATION

LOCAL DESIGNATION

Property Name	VHLC No.	VLR Date	NRHP Date	NHL Date	LCTM No.	Loudoun County		Incorporated Town
						HCC Date	HS Date	
MIDDLEBURG HISTORIC DISTRICT	259-162	12/15/81	10/29/82	----	87/A	----	----	Administered by Town of Middleburg
MORRIS PARK	53-87	11/19/74	02/18/75	----	39/12	----	----	----
OAK HILL (JAMES MONROE HOME)	53-90	09/09/69	1966	12/19/60	89/11	----	----	----
OATLANDS	53-93	09/09/69	11/17/69	11/11/71	59/67	Part of Oatlands HCC	----	----
OATLANDS HISTORIC DISTRICT	53-446	02/19/74	05/03/74	----	59,75,76	06/21/72	----	----
ROCKFORD	53-96	03/17/87		----	40/1C	----	----	----
ROCKFORD	53-97	05/20/75	05/30/76	----	59/75	----	----	----
TAYLOR TOWN HISTORIC DISTRICT	53-603	12/21/76	01/30/78	----	11	1977	----	----
WATERFORD HISTORIC DISTRICT	401-123	05/13/69	06/03/69	04/15/70	28A	06/21/72	----	----
WAVE	253-48	05/18/82	02/10/83	----	48K((13))1	----	----	Located within Town of Leesburg
WELLSBORNE	53-120	07/06/71	02/23/72	----	85/5	----	06/21/72	----
WOODBURN	53-105	09/21/76	12/12/76	----	46/61	----	----	----

KEY

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HISTORIC DISTRICTS LOCATED WITHIN LOUDOUN COUNTY

STATE/NATIONAL DESIGNATION

LOCAL DESIGNATION

Property Name	VHLC No.	STATE/NATIONAL DESIGNATION			LCTM No.	LOCAL DESIGNATION		
		VLR Date	NRHP Date	NHL Date		Loudoun County HCC Date	HS Date	Incorporated Town
FARMER'S DELIGHT	53-121	04/17/73	07/02/73	----	72/52 73/10	----	----	----
GLASS OF SHELBURNE PARISH	53-186	11/19/74	04/01/75	----	57/41	----	----	----
GOOSE CREEK HISTORIC DISTRICT	53-05	07/21/81	11/14/82	----	36,37,44,45 46,56,57,58	02/07/77	----	----
GOOSE CREEK MEETING HOUSE COMPLEX	53-80 53-118 53-176 53-305	01/15/74	07/24/74	----	45/20	(Part of Goose Creek HCC)	----	----
GOOSE CREEK STONE BRIDGE	53-156	05/21/74	10/09/74	----	49	----	----	----
HILLSBORO HISTORIC DISTRICT		1987	1987	----	48/26	----	----	Located within Town of Leesburg
HILLSBORO HISTORIC DISTRICT	236-5	09/19/78	05/07/79	----	41A	----	----	Administered by Town of Hillsboro
JANATA FARM		1987	1987	----	62/1	----	----	----
LEESBURG HISTORIC DISTRICT	253-35	12/02/69	02/26/70	----	48A	----	----	Administered by Leesburg
LOUDOUN AGRICULTURAL AND MECHANICAL INSTITUTE OR INSTITUTE FARM	53-139	03/17/81	07/08/82	----	75/22	----	----	----

KEY

VHLC--Virginia Historic Landmarks Commission
VLR--Virginia Landmarks Register

NRHP--National Register of Historic Places
LCTM--Loudoun County Tax Map

HCC--Historic and Cultural Conservation District
HS--Historic Site District

Bluemont

A Supplement to Historic District Guidelines



Bluemont Chapter

*Adopted by the Loudoun County Board of Supervisors
as an amendment to Section 750.11 of the Loudoun County Zoning Ordinance*

August 1, 1989

For Further Information Contact:

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Julie Pastor, Director*

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I. The Historic, Cultural and Conservative District

Bluemont was added to Loudoun County's list of Historic Cultural and Conservation Districts on March 21, 1988. The District was organized by landowners of the area who jointly petitioned the Board of Supervisors for inclusion of their properties in the County's HCC Districts under Section 750 of the Loudoun County Zoning Ordinance. Some of the buildings mentioned in this section of the Historic District Guidelines may not be in the local district but they are, nevertheless, part of a whole collection and contribute importantly to the character of the village. Therefore, they have been cited as examples of a style. It is hoped that in time owners of more properties will make application to add them to the local district as the County would like to include in its district all buildings now on the State and National Registers.

II. History of the Area

Bluemont was originally known as Snickers Gap, named for Edward Snickers who purchased the land on which it is located in 1769. In 1792 another owner began selling lots at the junction of what was then an important trade route from the Shenandoah Valley to the tidewater ports on the Potomac River. The village was incorporated in 1824 and named Snickersville. It prospered as both a local trading center serving the farms in the area and as a principal stop on the main trading route. In 1830 it had 80 residents and a number of businesses. In 1853 it contained "16 dwelling houses, one house of public worship, one common school, one Masonic hall, two taverns, two mercantile stores, two boot and shoe factories, one tailor, one wagon maker, three blacksmiths and one copper and tin plate worker." * After the Civil War Bluemont entered a period of economic decline. The turnpike was re-routed away from the village and the railroad was not extended to Snickersville until 1900. Today the area which comprises the State and National Districts contains 43 buildings but most of those are houses and the only non-residential buildings remaining from the 1853 list are the church and the school which has been converted to residential use. The oldest extant commercial structure, the Snickersville General Store, was built in 1888. None of the active commercial or institutional buildings is in the County designated Historic Cultural and Conservation District except the County-owned community center.

By the late 19th century the Washington and Old Dominion Railroad had finally extended its service to Snickersville. As part of its promotion of the town as a vacation resort at the foot of the Blue Ridge Mountains, the railroad initiated a name change to Bluemont which was felt to be more appealing than Snickersville and to suggest a resort area. By then the town had reverted to village status and as was true of other towns such as Hamilton which were located on the W&OD Railroad, the summer residents who came to the village and to houses in the mountains just above to escape Washington's heat and humidity provided a considerable boost to the economy.

* Jean Herron Smith. Snickersville. (Miamisburg, OH: The Miamisburg News, 1970), p. 18.

III. Architecture of the District

Bluemont's buildings are not architecturally sophisticated. Stone was used for some of the oldest buildings including the church but the overall effect is of frame vernacular Victorian architecture. There is a small group of stuccoed buildings, reflecting the popularity of that material in the early 20th century. Although there are two log buildings, only one is included in the district and it is a new structure, built of logs salvaged from its site where a tanyard used to be located. Shingled frame houses are representative of the turn of the century and of Bluemont's character as a vacation town. Standing seam metal is the most common roofing material.

The older buildings were placed close to the road and the majority of the Victorian and early 20th century buildings followed this pattern. A few houses were considered non-contributing in the State and National Districts and are not included in the local district. These were built in the past 50 years and are set back with large front lawns. Any new construction on vacant lots in the older part of the village should reflect the setbacks of the majority of the existing houses. Houses in Bluemont are generally not as close together as in the more densely developed villages such as Waterford and Lincoln.

New construction in the village should adhere to the five primary design concepts and the nine specific design elements defined in Chapter V of the Historic District Guidelines. The design concepts: Scale, Order, Balance, Rhythm and Proportion govern the design criteria for the historic districts and are of critical importance in considering applications for Certificates of Appropriateness. (See pages 23 - 29 of the Guidelines.)

The specific design elements: Compatibility, Height, Materials, Roofs, Windows and Doors, Details, Massing, Accessory Buildings and Siting fall within the context of the primary design concepts and may show considerable geographic variations. Different rules may apply in a village than in a rural area and one village may follow different rules than another. Bluemont has general architectural characteristics which are typical of the whole County, but it is, nevertheless, a very individual place, not really like the other villages, Waterford, Lincoln, Aldie and Taylorstown. In period it suggests Lincoln, with its 19th century Victorian houses, but interspersed among those houses are some large, visually prominent and architecturally significant houses from the 18th century. It shares some elements of its history with other villages: like Waterford it was the crossroads town serving the farms of its area; like Aldie it was located on a major trading route. However, it does not appear to have enjoyed Waterford's wealth and consequent sophistication nor is it as simple as Taylorstown which had only its mill to bring it attention. Like Waterford it was a busy small town surrounded by the farms it served and like Waterford today it is a residential community which is still surrounded by farms.

IV. Recommendations

Different design philosophies apply in the six County designated Historic Cultural and Conservation Districts because of their diverse characters. New houses or commercial buildings should be designed so that they are visually related to their surroundings. Bluemont is a village so a major concern is the relationship of new buildings or additions to existing buildings to the existing architectural environment in which those new buildings must find a comfortable place. This does not mean that new buildings should copy late 18th century or Victorian styles. The historic districts are meant to be alive and growing and styles representative of all periods in the village's life contribute to its character. (See Chapter V., C., page 31.)

A. Compatibility

Stylistically Bluemont is varied. The Historic District Review Committee must consider the overall character of the village in making decisions on new construction. What is new must fit into the background that already exists. There is an eclectic quality to Victorian design and since that style predominates in Bluemont, there is a range of materials, shapes and details which may influence new construction. However, there are some characteristics that are prominent and seem to typify the village's architecture. The buildings are stone and frame. They are simple in design as suits their small remote village setting, but they reflect elements of what was fashionable when they were built. In the past architecture may have borrowed from the past but the final product was an adaptation rather than a copy. Exact imitations of earlier styles are rarely wholly satisfactory. The Committee should give this fact due consideration. Scale is of great importance in determining a proposed structure's compatibility. Bluemont's houses are of comfortable size, built to accommodate the summer boarders who came from the city to enjoy the country air, but none are mansions and certainly all are built on a human scale. New buildings in Bluemont should use the mass and form of existing buildings as a basis for design. Bluemont's Victorian houses are unsophisticated and their basic mass is generally an outgrowth of the earlier periods which emphasized symmetry and regularity. The buildings are rectangular with porches and cross gables adding interest to the mass. Bluemont's houses have few of the Queen Anne characteristics such as uneven roof lines, turrets and bays, nor do they have the unusual window treatment or other characteristics of Italianate buildings although the Osborn House (#12)* has handsome roof brackets and #31 is a modified Queen Anne with three cross gables and two symmetrical bays in front and a semi-hexagonal side bay. Their period is shown in the occasional use of ornamental shingles, the sawn designs of porch railings and other details. Bluemont's two large early stone houses are similar, both are simple, unadorned late Georgian buildings with porches added later. Bluemont appears to be less orderly in its design because the buildings, as in Aldie, were strung along an existing important road

B. Height



Preferable Heights



Two Stories

Two and a Half Stories

One and a Half Stories

Bluemont is a village of two or two and one-half story buildings. At the end of Elizabeth Avenue the former Rogers-Wilkins Milling Company's six story grain elevator although not in the Historic District, marks the visual end of the village like an emphatic punctuation mark. There is one three story building in the village although not in the Historic District, the former Loudoun House Hotel (#34) but its height is somewhat disguised by its deep setback from Elizabeth Avenue. However, it must be considered unique and nothing should exceed the typical height of the existing houses. Bluemont has a few single story buildings, some such as the log "Snickersville Academy" (#24) built in 1825 and a wood frame house on Route 734 (#16) built in 1812 (now covered with aluminum siding) belong to the early history of the village. There are one single story turn-of-the-century house at the end of Elizabeth Avenue and three Victorian one and one-half story buildings including the former Mountain Shadow School (#7), a dwelling at the other end of Route 734 (#17) and one house on Elizabeth Avenue (#42). All of the other houses on that side of Elizabeth Avenue are one story dwellings primarily of the second half of the 20th century. One of these is the only brick building in the village. These few, scattered through the village, add interest and diversity but should not, as a general rule, be emulated.

- i. The preferred height of new buildings is two or two and one-half stories.
- ii. Outbuildings such as small guest houses, garages and related accessory buildings may be single story.
- iii. New buildings should not exceed two and one-half stories.
- iv. New buildings should be at least one and one-half stories rather than single story.
- v. New log buildings should not exceed one and one-half stories or two low stories with the roofline coming close to the top of the second story windows.

Decisions regarding whether or not to permit substitute materials should depend on the type and style of the building, whether it is a new building, a renovation or restoration, and on its location. Some variations of early designs might employ artificial materials since the intrinsic design represents neither a truly old building nor a reproduction of one but is really a neo-colonial or Victorian adaptation which should be considered as a separate and vernacular style. Such designs cannot be expected to contain all the qualities that make the true representations of their styles important historic and cultural resources of the County. However, designs of this type should not be permitted to use substitute materials which are clearly artificial in any of the villages where their proximity to the natural materials of existing buildings would make them conspicuous. For example, plastic shutters nailed to the wall are obviously incongruous when the house is close to the street and especially if it is next to a house with wood shutters hung on hinges. The hinged wood shutters not only look different in texture but they create different shadows on the wall. Several buildings already have had artificial siding and shutters applied. This should not set a precedent. Existing natural siding should not be covered with artificial siding of any sort. New buildings in contemporary styles might be permitted to use substitute materials when they are complementary to the design.

One building in the village is composed of two materials on a single wall face. The lumber mill, which was used as a dance hall in about 1920 (#9), is of rubble stone on the first floor and weatherboard on the second. This should not be considered in any way typical or a norm for Bluemont and this type of construction should not be used in new construction.



Stone House, Chimney and Foundation



Stucco House with Wood Sided Addition
Parged Block Foundation and Chimney



Wood Sided House
with Brick Chimney

D. Roofs

There is remarkable uniformity of roof styles in Bluemont. Almost all are plain gable roofs, generally with the gable ends to the sides. The school building (now a community center), built in 1922 (#3) has a hipped roof as do a turn-of-the-century house (#26) at the intersection of Route 734 and Route 760 and the former Loudoun House Hotel (#34). The general store (#30) has a low shed roof hidden by a false front. All types of buildings are roofed with standing seam metal, painted black. There are a few buildings with composition shingle roofs. These are on the newer buildings except for one older building where it is probably a replacement for a metal roof. The oldest buildings probably had wood shingled roofs which were replaced with the standing seam metal roofs at the end of the 19th century. These became very popular as a fire prevention measure. The Victorian buildings very probably had standing seam metal roofs when they were new. The original roofs of the oldest buildings would have been covered with fairly uniformly sized, thin wood shingles, not with the rustic, random sized and thick wood "shakes" which are a recent innovation rather than an exact copy of 18th century roofing.

Roof pitch also is quite uniform with virtually all buildings having a pitch between 8 in 12 and 12 in 12. The roof pitch of the older houses reflects the fashion of the time in which they were built. The few newer, single-story houses have lower pitched roofs typical of the split foyer and ranch style houses of the 1950's and 1960's. These buildings were considered "non-contributing" in the National Register designation and are not included in the locally designated district. They should not be considered as precedents in any way.

- i. Gable roofs are the preferred design. Hipped roof designs may be used sparingly. No other types should be used on principal buildings except that shed or catslide roofs may be used on porches or rear additions. Shed roofs may be used on small commercial buildings.
- ii. Pitch of gable roofs on new structures or additions to existing structures should be 8 in 12 to 12 in 12. Roofs of additions should be of a similar pitch to the existing structure or, if a new pitch is used, it should complement the existing roof by the use of a logical ratio (see illustration page 106 of Guidelines.)
- iii. New construction should use standing seam metal, wood shingles, slate or composition shingles of a nearly black gray. Replacement of existing roofs should also use standing seam metal, wood shingles, slate or composition shingles of nearly black gray. Random sized, thick wood shakes are not appropriate except on very rustic buildings.
- iv. Skylights should be allowed but should be placed on the rear or sides of buildings. Bubble skylights should not be used.

E. Door and Window Design

The relationship of the solid spaces of a building's facade to the voids of windows and doors or to additional elements such as porches and balconies is the major source of the structure's rhythm and balance. This relationship creates a facade pattern or, in the larger picture, a street pattern since the buildings themselves and the open space between them are rhythmically comparable to the facades of individual buildings. This is especially important in a village such as Bluemont. Victorian buildings tend to have a greater percentage of their facades occupied by openings than the buildings of the late 18th and early 19th centuries but in all cases the character of verticality is evident in Bluemont; doors and windows are markedly taller than they are wide. In the 1960's and 1970's windows as horizontal bands were used on low, one story houses. Bluemont has very little of this character except in the few new houses on Elizabeth Avenue and one new house on Route 734. This type of design should be avoided in new construction or in additions to existing older buildings as it would be incompatible with the overall village character.

Victorian windows, besides often being more numerous than on earlier buildings, were generally taller and narrower just as the Victorian buildings had a more pronounced emphasis on height in general which is illustrated by the use of towers and pointed cross gables. Bluemont's oldest buildings are more closely akin to Georgian than to Federal. Because many of them are stone, they have a more robust character than is typical of the delicate Federal or Adam period and their windows and doorways are in the Georgian tradition. Simplicity of design is very important in early Bluemont houses. The Victorian buildings showed more ornamentation in door and window trim than the earlier buildings.

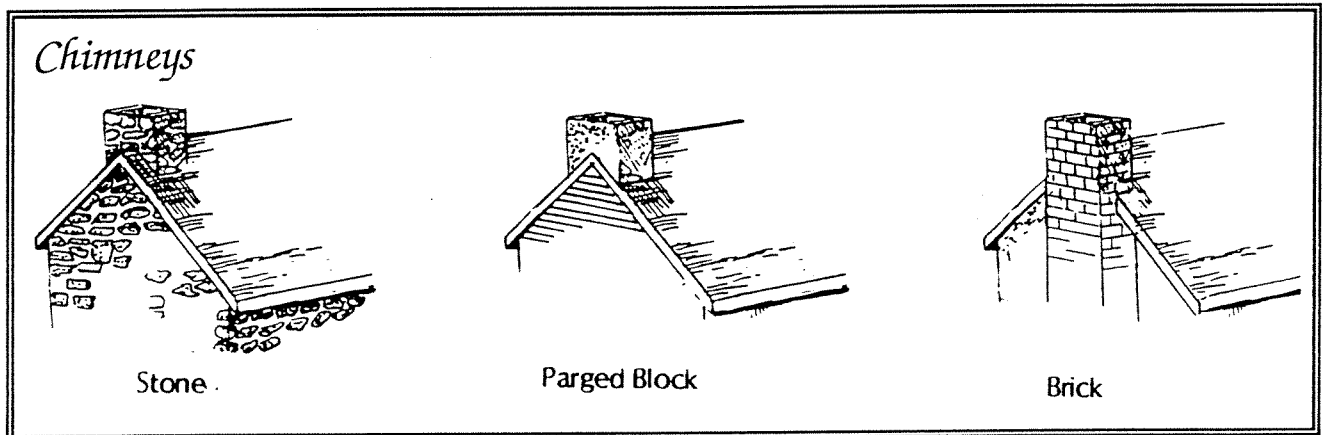
Bluemont's early houses have sash windows with relatively small panes and wood muntins dividing the panes. They were arranged in various patterns: six over nine, nine over six or even twelve over nine. The Victorian builders, on the other hand, while still using sash windows, used larger panes arranged as two over two or even one over one. In only a few instances and only on upper story or gable windows, the frames were arched (#32) or pointed (#23) at the top, adding to the horizontal effect. (See pages 77-87 in main section of these Guidelines for a discussion of doors and windows and an explanation of proportions, styles and types of windows.)

- i. Scale, rhythm and proportion are of paramount importance. Existing patterns should be followed.
- ii. Stock door architraves and trim, especially of the "federal" type should be used with caution. They sometimes lack depth and look foreign to the surroundings.
- iii. The addition of louvered glass doors and windows, picture windows and sliding glass doors to existing buildings should not be permitted if visible from any point of public view or from a neighbor's view. On contemporary style new structures, they must be very carefully integrated into the overall facade of the building.

F. Details

Details are of great importance in maintaining a characteristic atmosphere. Details typical of the district should be employed in new construction if this furthers the objective of consistent architectural character. A new building in a contemporary style can be helped to fit comfortably with its older neighbors by the adaptation of a few details typical of the earlier structures. They may include such details commonly used in Bluemont as cross gables, porches, chimneys, fences, and exterior trim. However, no amount of copied details will substitute for good form and massing and tacked on details will not, by themselves, make a design appropriate for a historic district.

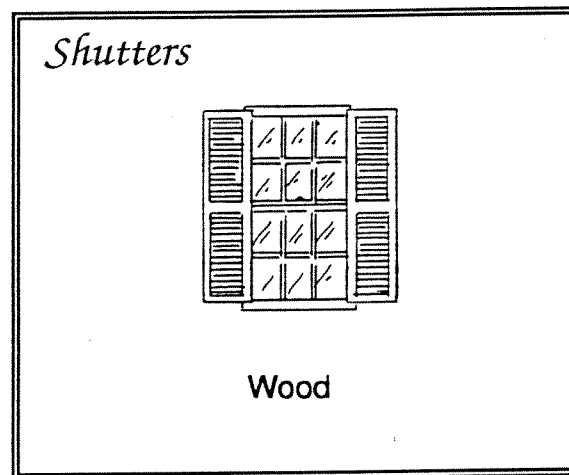
- i. Most chimneys in Bluemont are interior. In general chimneys should follow the established pattern of interior chimneys, using natural materials or with parging over block chimneys. (See page 98 of Guidelines.) Siding covered chimneys are inappropriate as they are incompatible with existing construction in the village where contrasts are very evident. Metal pipe chimneys may occasionally be appropriate on informal buildings at the discretion of the Committee.



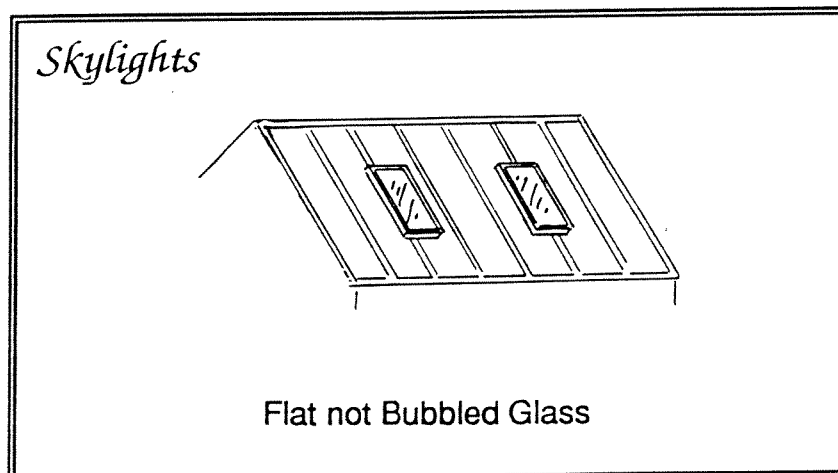
- ii. Decks are not encouraged on older buildings. However, if they are added, they should be enclosed within the building's mass rather than on a single wall (see illustration on page 99 of the Guidelines).
- iii. Barge boards should be straight or slightly tapered except on Victorian or Victorian derived buildings where ornamentation in keeping with other ornamentation on the building, may be permitted.
- iv. Louvers and vents should be painted to match the surfaces to which they are attached or, if set in a molded surround or frame, they should match the surround.

- vii. The exterior material of chimneys should be brick or stone or they should be stuccoed. Uncovered metal pipe chimneys, while not generally appropriate, are sometimes acceptable on informal buildings. Siding covered metal pipe chimney are not appropriate and should not be used. Their artificiality contrasts too sharply with neighboring chimneys of natural materials.
- viii. Alterations made for access for the handicapped should not damage existing fabric, e.g., ramps should cover, not replace steps. They should be unobtrusive on existing buildings and, if possible, located to the side or rear of the buildings. In new construction, they should be integrated into the design so that they do not look like "add-ons."
- ix. Details of another geographic area or an earlier period are not suitable.
- x. Trim should be made of natural wood. In a village such as Bluemont where new construction or additions would be close to old buildings, man-made materials should not be used except where the material is historically accurate or where it is visually indistinguishable from wood trim.
- xi. There are a number of porch styles in Bluemont, primarily on the Victorian houses. The older houses had either no porch or a small simple porch, barely more than a stoop although porches have been added subsequently. The Victorian designs include two story porches, wrap-around designs and one story porches which cover the width of the house. Ground to roof line, full-width porches, sometimes called "Mount Vernon" porches were not used in the village and are not appropriate. Most of the Victorian porches are decorated with sawn work balusters, turned pillars and brackets. New porch trim should be suitable to the style and period of the building. It is of primary importance that the porch suit the building it is to be attached to. It would be incompatible to remove the decoration from a Victorian porch in order to try to make it look "colonial." However, if a Victorian porch has been added to an older house sometime in the 19th century, it should be left as an example of the architectural continuity of the village. Bluemont was not architecturally static. People did add "modern" touches to their houses when they could afford to do so. In this sense, a modern addition to an old house would be acceptable as long as it showed a clear architectural relationship to the original building.

- xii. Wooden shutters are preferred in all cases. Renovations, restorations and additions to existing buildings should not use shutters of man-made materials. It is better to have no shutters than to replace them with artificial materials. Many buildings in Bluemont, as in the rest of the County, had no shutters when they were new since shutters did not become common until the mid-19th century. Shutters of man-made materials should not be used in the village when they would be within close sight of wooden shutters. Shutters must be hung right side up (with the louvers pointing up and out - see illustration on page 95 of the Guidelines).



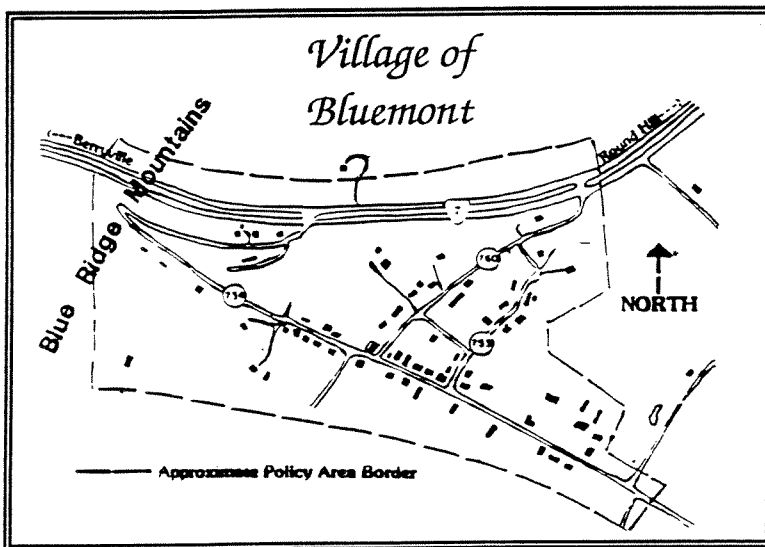
- xiii. Skylights should be flat rather than domed and should be positioned out of sight of public roads if possible.



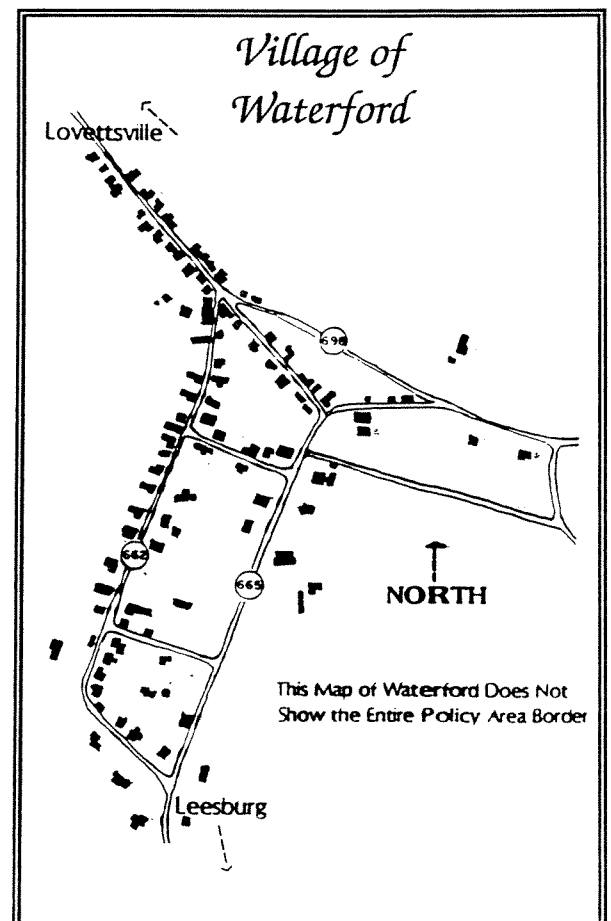
I. Siting

In a village the siting of a structure should be determined by the relationship of the proposed building to those already in place. In Bluemont almost all buildings are oriented toward the street and are set fairly close to the street. While there are small lots in the village, notably along Route 734 between Elizabeth Avenue and Route 760, there are also a number of large lots so that the effect is of a low density, rather loosely sited grouping of houses which appears quite rural. This is in marked contrast to Waterford where buildings are close together and the feeling is of a high density, almost urban development. If possible this open character should be maintained. The majority of the residential part of the village is zoned for one acre lots, a small amount off of Route 734 and between Elizabeth Avenue and Route 760 is zoned for one-half acre lots and the entire village is in the Mountainside Overlay Zone.

- i. Setbacks should be compatible with neighboring buildings and with streetscapes. This may require waiving setback regulations in some cases.
- ii. Auxiliary buildings such as garages should be so sited as to demonstrate a subordinate relationship to the major structure. Thus, in general, they should be set back from it and from the road.
- iii. Design of structures should accommodate to the topography rather than vice-versa. Land forms should not be disturbed.

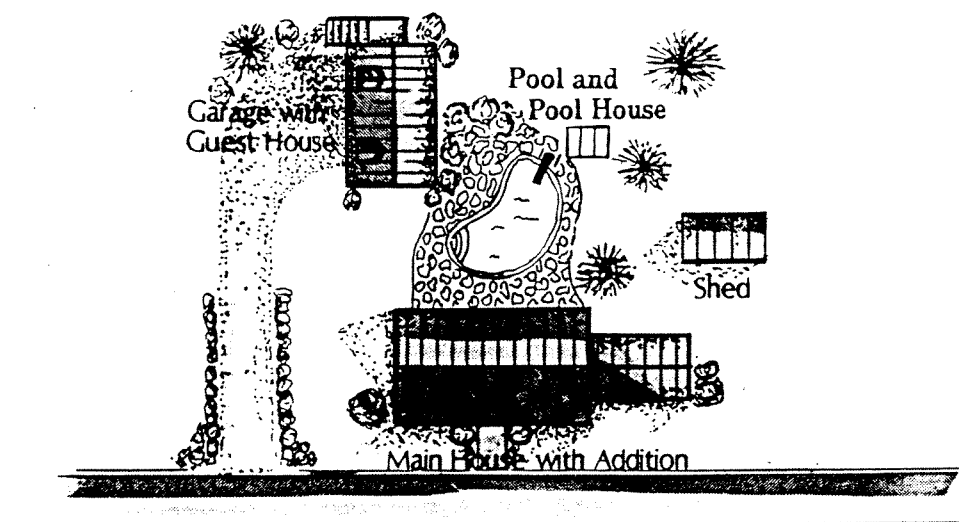


The map of Waterford, on the right, shows a higher density of houses than those in Bluemont.



- vi. Satellite dishes should be out of sight of public roads, walkways and neighboring yards either by location or by buffering. They should be no larger than three feet in diameter and made of dark mesh material. Their design and location must be approved by the Historic District Review Committee.
- vii. Towers for television reception or radio transmission or reception which are separate structures should dominate neither the property on which they are situated nor the landscape surrounding that property. In villages any such tower must not only meet the requirements of Seciton 520.4.1 of the Loudoun County Zoning Ordinance, but may be no higher than the highest point of the building it serves, must be located to the rear of the building it serves and its design and location must be subject to review by the Historic District Review Committee.
- iv. Prefabricated metal sheds are not appropriate if they are visible from public roads or walkways or from neighboring buildings.
- v. Small buildings (such as sheds or playhouses) may use shed roofs. Larger buildings (such as guest houses, large pool houses and garages) should have roofs which echo the style and pitch of the main building.

Accessory Structures



IV. Signs

Design of signs in historic districts is of great importance. A sign should complement the structure to which it is attached and the historic district in which it is located. The sign, by its nature, is meant to attract attention but it should not upstage the building. In Bluemont, signs should be simple to suit the character of the village. (See illustrations on pages 115, 116, 117 of the Guidelines.)

1. Location:

A sign should be so placed that it does not obscure any of a building's more significant architectural details or ornamentation. Many old commercial buildings incorporated a specific location for signs as part of their architectural design. New signs should be placed where signs were originally intended to be. Placement of signs on buildings being adaptively used or houses whose owners carry on home occupations should depend on the design of the building's facade. Signs mounted flush with the facade should be placed on the sign frieze if the building has one. They may be mounted over the main entrance or even on the door if appropriately sized and styled. It is inappropriate to mount signs on a baluster, over a window or on the columns of a porch or in any location which obscures the building's architectural details.

2. Style:

In Bluemont simplicity and inventiveness should be the primary characteristics of signs. Brackets for overhanging signs should be compatible with the period of the structure to which the sign is to be attached. Given the general simplicity of Bluemont's architecture, the signs' information and decoration should be limited in order to harmonize with the settings. The lettering should generally be the principal feature of the sign but at times a symbol of the advertised business, such as a picture of a loom to signify a weaving business, may be the major communicative method. In any case, the lettering or any pictorial design should not compete for attention to the detriment of each other and the structure or the streetscape.

3. Materials:

Materials should be compatible with the structure to which the sign is attached and with the village. Bluemont is a village of stone and wood. Wood is the material of choice for signs. However, metal, composition or even plastic may be used as long as it is compatible with the structure. Mass produced, interior lighted signs such as those provided by national companies advertising their products as well as the name of the business are not appropriate. Awnings are often used as signs in commercial areas. They should be functional fabric awnings with subdued graphics which appear only on the awning's overhanging front edge. This edge should be no more than 12 inches deep.

CPAM 1996-0003
Strategic Land Use Plan for
Telecommunication Facilities

Adopted November 6, 1996



Strategic Land Use Plan for Telecommunication Facilities

Adopted as part of
Loudoun County's
Comprehensive Plan
November 6, 1996

Adopted by:
The Loudoun County Board of Supervisors

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SECTION I: BACKGROUND

A. INTRODUCTION

There are currently more than forty commercial public telecommunication antenna sites in Loudoun County (see “Existing and Proposed Telecommunication Antennas” map available through the County). Changes in commercial public telecommunication demand and technology have caused a great demand for additional antenna mounting facilities, mostly in the form of lattice towers or monopoles. The increased demand for these facilities poses a number of important land use issues for Loudoun County including facilitating collocation of antennas, ensuring appropriate siting and design, and mitigating impacts of telecommunication facilities.

The policies outlined in this document were developed by the Transportation, Subdivision, and Site Plan Committee of the Loudoun County Planning Commission to balance the public demand for commercial public telecommunication service with the County’s desire to avoid proliferation of towers and monopoles. Guidance is provided for the location and design of commercial public telecommunication facilities only, not amateur operations. The intent of these policies is to provide the overall land use strategy for allowing commercial public telecommunication service in Loudoun County, while mitigating any negative impacts.

B. GOAL AND OBJECTIVES

Goal:

Loudoun County recognizes that modern, effective, and efficient telecommunications is an essential part of creating an attractive economic development environment and meeting the desires of its citizens for high quality service. The County seeks to encourage improvements in telecommunications services while mitigating the impacts on its residents, nearby land uses, scenic beauty, and rural heritage.

Objectives:

1. To identify a hierarchy of areas where future commercial public telecommunication facilities can be located, while minimizing the proliferation of towers and monopoles;
2. To require collocation of commercial public telecommunication facilities on existing structures and towers;
3. To attempt to ensure compatibility of telecommunication facilities with nearby land uses;
4. To establish siting and design criteria to mitigate negative impacts;

5. To establish commercial public telecommunication tower and monopole removal policies; and
6. To establish a process by which an applicant can demonstrate their compliance with these policies.
7. To stay abreast of changing technologies that may reduce the need for new towers and monopoles.

C. COMMUNITY PLANNING PROCESS

The proposed policies were developed initially by the Transportation, Subdivision, and Site Plan Committee of the Planning Commission over a three month period in the spring of 1996 that included two public input sessions. As part of their review, the Committee heard presentations from citizens, telecommunication providers, the FCC, Leesburg Airport, and the County's Fire and Rescue staff. The Committee then reviewed existing County policy and regulations and looked at the policy and regulations of several other jurisdictions.

On May 22, 1996, the Committee presented the recommended draft policies to the Planning Commission Committee of the Whole. The draft policies were then sent to referral agencies for review. The Planning Commission held a public hearing on the draft telecommunication policies on June 12, 1996 and made further amendments to the draft policies at their June 19 work session. The Board of Supervisors held a public hearing on these policies on September 4, 1996 and subsequently added two new policies and revised others. On November 6, 1996, the Board approved this comprehensive plan amendment establishing this document as part of the County's comprehensive plan.

D. RELATIONSHIP TO OTHER COUNTY DOCUMENTS

Loudoun County's Comprehensive Plan consists of the General Plan, several area management plans, strategic plans, and related documents. The General Plan provides the overall countywide goals and policies for managing growth and development while the area management plans and strategic plans outline more specific strategies for local planning areas or particular issues. These telecommunications policies are a strategic plan consisting of goals and policies for the siting and design of telecommunication facilities. As such, these telecommunication policies supersede Energy and Communication Policies 4,5, and 6 on page 83 and Energy and Communication policy 2 on page 156 in the General Plan and apply in all areas of the County.

SECTION II. TELECOMMUNICATION POLICIES

A. LOCATION POLICIES

The location policies establish a hierarchy of preferred locations for new commercial public telecommunication facilities. The County's first preference is to have new antennas collocate on existing tall structures, monopoles and towers in order to minimize the need for new towers and monopoles. When a telecommunication antenna cannot locate on an existing structure for technical or location reasons, the County then prefers that new towers or monopoles be located where they are most compatible with surrounding land uses.

The second level of preferred locations for new monopoles or towers is in industrial and employment areas, within overhead transmission line rights-of-way, and on public sites or volunteer fire and rescue company properties (see the "Public Facility Sites" and "Telecommunications By-Right Zoning" maps available through the County). The policies provide incentives, such as allowing monopoles as a by-right use, for applicants to locate in these preferred areas. In urban eastern Loudoun County, the policies encourage telecommunications antennas additionally on light poles within the VDOT or Dulles Greenway right-of-way, and potentially on towers on existing low-rise heavy industrial buildings.

In order to protect the scenic rural beauty of Loudoun County, commercial public telecommunications towers and monopoles in rural areas will be allowed only by special exception. Furthermore, the County will not allow new towers or monopoles to locate in County designated historic districts.

Countywide Location Policies

1. To minimize the need for new towers and monopoles, the County prefers that new commercial public telecommunication antennas be located on existing buildings, towers, monopoles, water tanks, overhead utility transmission line structures and other tall structures wherever possible. Commercial public telecommunication antennas should be permitted by-right on all existing towers, monopoles, and other tall structures subject to performance standards to mitigate visual impacts.
2. Where it is not feasible to locate on an existing structure, the County prefers that new towers or monopoles be located
 - a. In planned and zoned industrial and employment areas,

- b. Within overhead utility transmission line rights of way where structures greater than eighty (80) feet in height already exist, and
 - c. On public sites or volunteer fire or rescue company properties where such facilities mitigate adverse impacts on the character and use of the public or public safety site.
- 3. In order to encourage location in industrial and employment areas, commercial public telecommunication monopoles up to 199 feet in height should be a by-right use, subject to performance standards to mitigate visual impacts, in areas that are both planned and zoned for industrial and employment uses (such as the GB, PDGI, PDSA, PDOP, PDIP, PDRDP and MRHI zoning districts but not the employment areas within PDH districts) provided that the monopole is not located within 750 feet of a residentially zoned property.
- 4. In order to facilitate use of volunteer fire and/or rescue company sites, telecommunication monopoles should be permitted as a by right use up to 199 feet in height, subject to performance standards to mitigate visual impacts, on fire and/or rescue sites in rural and agricultural areas (specifically A3, A10, A25, all CR, and RC zoning districts). In addition, The County encourages use of other public sites where telecommunication uses should be permissible as an accessory use by special exception. Any Zoning Ordinance amendments should also consider adoption of visual impact performance standards to mitigate impacts on adjacent residential or other sensitive uses.
- 5. Except for areas where towers or monopoles are permitted by right, an applicant for a new commercial public telecommunication tower or monopole will demonstrate to the County that location on an existing tall structure is not feasible. An applicant will evaluate the feasibility of using existing or approved towers, monopoles, or other structures greater than 50 feet in height within a one mile radius of any proposed site in the Eastern Loudoun Urban Growth Area and within a two-mile radius elsewhere in the County. Technological, physical, and economic constraints may be considered in determining unfeasibility. Collocation may be determined to be unfeasible in the following situations:
 - a. Planned equipment would exceed the structural capacity of existing and approved towers or monopoles, considering existing and planned use of those towers, and such towers or monopoles cannot be reinforced to accommodate planned or equivalent equipment at a reasonable cost;
 - b. Planned equipment will cause interference with other existing or planned equipment for that tower or monopole, and that the interference cannot be prevented at a reasonable cost;

- c. Existing or approved towers or monopoles do not have space on which planned equipment can be placed so as to provide adequate service; or
 - d. Existing or approved towers or monopoles will not provide adequate signal coverage.
6. The County encourages new towers and monopoles to locate in overhead utility transmission line rights of way where there are existing tall structures. The Zoning Ordinance should be amended to allow monopoles up to 199 feet in height by-right, subject to performance standards, within overhead utility transmission line rights of way where there are existing transmission support structures greater than eighty (80) feet in height.

Urban Location Policies

- 1. The County should revise the Zoning Ordinance to allow towers up to 40 feet in height on existing buildings in areas which are both planned and zoned for heavy industrial uses (such as MRHI and PDGI) subject to performance standards to mitigate visual impacts.
- 2. The County encourages the location of commercial public telecommunication antennas on light poles and other existing tall structures in the right of way of the Dulles Greenway and VDOT's arterial roads.

Rural Location Policies

The County recognizes the importance of maintaining the natural scenic beauty and historic character of the rural and historic areas. As such, monopoles and towers are prohibited within the County's Historic and Cultural Conservation Districts. As in urban areas, the County prefers locating new antennas on existing towers, monopoles or other tall structures. When existing structures cannot be used, new monopoles or towers should be sited within the right-of-way for overhead utility transmission lines where the visual impact of an additional tall structure would be minimal. Elsewhere, towers and monopoles should be located in rural areas only by Special Exception and subject to design criteria for mitigating visual impacts.

- 1. The County prefers that commercial public telecommunication antennas locate on existing tall structures where possible.
- 2. Except within overhead utility transmission line rights of way as specified in Countywide Location Policy six (6), commercial public telecommunication towers and monopoles will be permissible in agricultural-residential areas (such as the A-3, A-10, A-25, and CR zoning

districts) only by special exception and subject to performance standards to mitigate visual impacts.

3. Commercial public telecommunication towers and monopoles are prohibited within County designated historic districts.

B. DESIGN STANDARDS

This plan calls for design standards to address visual and land use impacts of commercial public telecommunication facilities. There are two main components of the design strategy. The first is to limit the need for new towers and monopoles by providing for collocation. The second is to mitigate visual impacts through appropriate setbacks, screening, and design. The policies will help minimize and mitigate impacts through appropriate siting and design and provide guidance for development of new Zoning Ordinance performance standards.

Tower and Monopole Design

1. Due to their reduced visual impacts, when technologically and physically feasible, monopoles are the preferred design.
2. Tower and monopole sites should be designed and constructed to the minimum height necessary to accommodate at least three providers on the tower or monopole and provide sufficient land area for additional equipment buildings unless doing so would:
 - a. Create an unnecessary visual impact on the surrounding area; or
 - b. No additional need is anticipated for any other potential user in this area; or
 - c. There is some valid economic, technological or physical justification as to why collocation is not possible.

Countywide Visual Impacts

1. The visual impact of commercial public telecommunication facilities should be mitigated so as to blend with the natural and built environment of the surrounding area.
2. The specific communication facility design issues that should be examined in looking at visual impact are: the setting, color, lighting, topography, materials and architecture. Towers and antennas should be neutral in color to blend with the background, unless specifically required by the FAA to be painted or lighted otherwise.

3. To mitigate the visual and noise impacts of new equipment buildings and accessory uses, these structures should blend in with the surrounding environment through the use of appropriate color, texture of materials, topography, scale of buildings, landscaping and visual screening.

Rural and Historic Areas

1. New commercial public telecommunication facilities sited in rural and historic areas should conform with the following design considerations:
 - a. Monopole or tower sites should be sited within areas of existing mature vegetation so that the maximum amount of the structure and associated buildings are screened;
 - b. Monopoles or tower sites shall not be located along ridge lines but down slope from the top of the ridge lines to protect views of the Catocin, Bull Run, and Hogback Mountains, the Short Hill, and the Blue Ridge;
 - c. Monopoles or towers proposed where mature vegetative buffering or topographical conditions will not contribute to screening shall demonstrate that there is no existing mature vegetated area nearby that could be used instead. In all cases, the County encourages camouflaging the facility to mitigate visual impacts;
 - d. Monopoles or towers should generally be sited toward the interior of a property rather than close to a property line unless a lesser visual impact would occur from locating it elsewhere. Visual impacts should be mitigated by measures onsite rather than relying on offsite conditions for mitigation.
2. When there is not a feasible location with existing mature vegetation then the preferred location for a new tower or monopole is close to existing tall structures.
3. Commercial public telecommunication towers or monopoles on the property of a structure or site that is listed on the National Register of Historic Places should show how the visual impact on views from or toward the structure will be mitigated. The applicant should provide visual imagery from several different perspectives to help determine the extent to which the facility could be designed to mitigate the visual impact on the historic structure or site.

4. Applicants proposing a telecommunication tower or monopole within one mile of a County designated Historic District or State Scenic Byway should provide both a visual impact analysis and justification why the tower or monopole could not be sited elsewhere.

Publicly Owned or Controlled Facilities and Volunteer Fire or Rescue Companies

1. Applicants for commercial public telecommunication towers or monopoles must demonstrate that there will not be any physical or technological interference with the existing or planned function of the public facility or volunteer fire or rescue company facility.
2. Required landscaping may be less stringent for public sites or volunteer fire or rescue company sites where the visual impact of the support building is otherwise mitigated or is consistent with the surrounding area.

By-Right Uses

1. Commercial public telecommunication monopoles in employment or industrial areas should locate toward the interior of a lot rather than along the common boundary with existing or planned residential areas and should mitigate visual impacts onsite rather than relying on offsite conditions for visual mitigation.
2. Within employment or industrial areas, commercial public telecommunication monopoles should be separated from residentially zoned property by a minimum of 750 feet. Along existing overhead utility transmission line rights of way, the 750 foot separation does not apply.
3. In some locations, such as in industrial areas, required landscaping may be less stringent where the visual impact of the support buildings is otherwise mitigated or consistent with the surrounding area.

Arterial Road Corridors

1. The County may consider allowing towers or monopoles in major and minor arterial road corridor setback areas if the tower can be sited within existing mature vegetation or the topographical conditions are such that the visual impact of locating within the setback is less than a nearby location that adheres to the setback.

C. SAFETY AND HEALTH POLICIES

This plan addresses two main issues related to safety and health. The first is the potential for conflict between new towers or monopoles and existing airports. The Metropolitan Washington Airports Authority (MWAA) and the Town of Leesburg have expressed concern with coordination between the commercial public telecommunication providers, the County, and the airport authorities. The Plan calls for a commercial public telecommunications provider to demonstrate to the County that they have contacted the appropriate airport authorities prior to submission of a land development application so that any potential airport issues can be addressed.

The second issue relates to the appropriate abandonment of a site no longer maintained for commercial public telecommunication use. The County has included a policy to require that a site no longer used for commercial public telecommunications be returned as nearly as possible to pre-existing site conditions.

Policies

1. Applicants for any commercial public telecommunications facility shall demonstrate that they have complied with applicable regulations of the FCC and the FAA. If a proposed telecommunications tower or monopole is higher than 200 feet or within (5) five miles of either Dulles or Leesburg Airports, the applicant will provide verification that he/she has notified the appropriate airport authority (Metropolitan Washington Airports Authority or the Town of Leesburg) and that the FAA has determined that the proposed facility is neither a hazard nor an obstruction to aviation.
2. An applicant or its successors shall remove all unused structures and facilities from a commercial public telecommunication site, including towers and monopoles, within 90 days of cessation of commercial public telecommunication use or the expiration of the lease, whichever occurs first, and the site should be restored as closely as possible to its original condition.

D. IMPLEMENTATION POLICIES

The implementation policies specify strategies for the County to execute this telecommunications plan. The policies give guidance to applicants proposing new commercial public telecommunication facilities as well as outline further actions the County intends to take to implement these policies.

1. The County should initiate a Zoning Ordinance amendment to develop regulations that comply with this plan. The Zoning Ordinance performance standards for commercial public telecommunication facilities should be revised to be in conformance with these policies.
2. The County should maintain maps of existing and proposed telecommunication facilities, public facility sites, and areas of by-right zoning for telecommunication monopoles for information purposes.
3. The Joint Annexation Committees for Purcellville and Round Hill should be encouraged to adopt the County's commercial public telecommunication policies for their Urban Growth Areas.
4. Require all applications for future monopoles and towers to :
 - a. Demonstrate that the location proposed has resulted from the systematic review of all options from the hierarchy of County location preferences and justify the option selected.
 - b. Demonstrate compliance with all design criteria. The applicant should provide a photo-image or other similar visual simulation to show the proposed tower or monopole in relation to its surroundings. The applicant should provide such visual imagery from several different perspectives to help determine the extent to which the facility could be designed to mitigate the visual impact on area residences and roads.
 - c. Address the terms and conditions under which collocation by other users would be acceptable.
5. Applicants for proposed new towers should notify in writing and meet with citizens in the vicinity of the proposed site at least three weeks prior to the Planning Commission public hearing.
6. Applicants for proposed new towers are encouraged to provide space on the tower for Loudoun County Fire and Rescue communication purposes.